This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

N
5
.47
W

LITTLE BOOKS ON ART

GENERAL EDITOR: CYRIL DAVENPORT

WATTS

LITTLE BOOKS ON ART

Demy 16*mo.* 2*s.* 6*d.* *net.*

SUBJECTS

MINIATURES. ALICE CORKRAN
BOOKPLATES. E. ALMACK
GREEK ART. H. B. WALTERS
ROMAN ART. H. B. WALTERS
THE ARTS OF JAPAN
JEWELLERY. C. DAVENPORT
CHRIST IN ART. MRS. H. JENNER
OUR LADY IN ART. MRS. H. JENNER
CHRISTIAN SYMBOLISM. H. JENNER
ILLUMINATED MSS. J. W. BRADLEY
ENAMELS. MRS. NELSON DAWSON
FURNITURE. EGAN MEW

ARTISTS

ROMNEY. GEORGE PASTON
DÜRER. L. JESSIE ALLEN
REYNOLDS. J. SIME
WATTS. MISS R. E. D. SKETCHLEY
HOPPNER. H. P. K. SKIPTON
TURNER. FRANCES TYRELL-GILL
HOGARTH. EGAN MEW
BURNE-JONES. FORTUNÉE DE LISLE
LEIGHTON. ALICE CORKRAN
REMBRANDT. MRS. E. A. SHARP
VELASQUEZ. WILFRID WILBERFORCE and A. R. GILBERT
VANDYCK. MISS M. G. SMALLWOOD
DAVID COX. ARTHUR TOMSON
HOLBEIN. MRS. G. FORTESCUE
COROT. ETHEL BIRNSTINGL and MRS. A. POLLARD
MILLET. NETTA PEACOCK
CLAUDE. E. DILLON
GREUZE AND BOUCHER. ELIZA F. POLLARD
RAPHAEL. A. R. DRYHURST

Psyche.

UNIV. OF MICH.

LITTLE BOOKS ON ART

GENERAL EDITOR: CYRIL DAVENPORT

WATTS

WATTS

BY

R. E. D. SKETCHLEY

WITH TWENTY-NINE ILLUSTRATIONS

METHUEN & CO.
36 ESSEX STREET W.C.
LONDON
1904

Psyche.

UNIV. OF MICH.

CONTENTS

INTRODUCTORY 1

CHAPTER I

CHILDHOOD AND FIRST ART STUDIES

Parentage—Childhood—His portrait at seventeen—The Royal Academy schools—The Elgin Marbles—Early portraiture—Behnes's studio—"The Wounded Heron"—Pictures at the Academy—Intention of early work—Boudoir art . . *page* 14

CHAPTER II

THE CARTOON COMPETITION

The Select Committee—The Royal Commission—Competitors—"Caractacus led Captive through the Streets of Rome" . . 21

CHAPTER III

THE INFLUENCE OF ITALY—MONUMENTAL PAINTING

To Italy—Casa Ferroni—Holland House portraits—Fresco in Villa Careggi—Return to England—Oil-painting competition—"Alfred inciting the Saxons to resist the landing of the Danes"—Influence of Raphael—An interpreter of Greek art—"St. George overcoming the Dragon" 27

CHAPTER IV

THE LINCOLN'S INN FRESCO

"Justice; a Hemicycle of Lawgivers"—Terms of work—Composition of fresco—Portraits among the Lawgivers—Philosophy and space-composition—Cosmos—Euston—Mr. Watts's scheme of art—Mural decorations 35

182220

CHAPTER V

THE FIFTIES

Easel pictures—The Royal Academy—Anecdote and apostrophe—The new spirit in poetry—The P.R.B.—Pre-Raphaelite practice—The new spirit in art—Mr. Watts in the fifties—"Life's Illusions"—Sic transit—"The People that sat in Darkness"—"The Good Samaritan" . . . . *page* 46

CHAPTER VI

PORTRAITURE

The opportunity of London—Little Holland House—Society—Intimate portraiture—The ideal of sight—Mr. Watts's ideal . 61

CHAPTER VII

THE PUBLIC PORTRAITS

Intellectual portraiture—Progress of conception—The National Portrait Gallery Collection—"Lord Lawrence"—The heroic attitude past and present—"Garibaldi"—"Lord Tennyson"—"Gladstone"—"Carlyle"—"Russell Gurney"—"Joachim"—"Burne-Jones"—"Rossetti"—"Matthew Arnold"—"William Morris"—"John Stuart Mill"—"Cardinal Manning" . . 70

CHAPTER VIII

SOCIETY PORTRAITS

Portraits of Women—Decoration—"The Earl of Shrewsbury"—"A young lady" (1837)—"Miss Lilian Mackintosh" (1902)—"Mrs. Constantine Ionides"—"Lady Holland"—"Mrs. Prinsep and Mrs. Dalrymple"—"The Countess Somers"—"The Hon. Mrs. Percy Wyndham"—Theories on Dress—The Etonian—"Clap-trap" 88

CHAPTER IX

DIDACTIC SYMBOLISM

Life in a face—Ideas of life—Art and humanity—Art and vision—Blake's symbolism—Mr. Watts's symbolism—Contradictions—Their reconcilement—Whitman and his multitudes—The moral purpose in art—Its action—The Tate Collection—Principle of the collection—Its message—The limits of addressed symbolism—Whitman, Watts, and Blake 98

CHAPTER X

THE PICTURES OF IDEAS

Forty years of work—"Chaos," the introductory chapter—The succeeding chapters—The "Eve" trilogy—The "Cain" pictures—The upper light—The urgent moralist—"Mammon"—"For he had Great Possessions"—"Jonah"—"The Minotaur"—"Greed and Labour"—"The Shuddering Angel"—The ascension of life—The ascension of spirit—Love on the summit—The pictures of consolation—The philosophy of the certain end—"Death Once Dead"—"Love Triumphant"—"Love and Life"—Ideas in colour—"Love and Death"—"Charity"—"Faith"—"Hope"—"The Idle Child of Fancy" . *page* 111

CHAPTER XI

THE MYTHIC PICTURES

Servants of former imagination—Terms of service—Range of Mr. Watts's classical pictures—Biblical pictures—Mediæval and Shakespearian themes—"Psyche"—"Ariadne"—"Orpheus and Eurydice"—"Diana and Endymion"—"The Wife of Pygmalion"—"The Wife of Plutus"—"The Three Goddesses"—The Cupid pictures—"The Infancy of Jupiter"—"The Remorse of Eve"—"The Meeting of Esau and Jacob"—"The Riders of the Apocalypse"—"Paolo and Francesca"—"Sir Galahad" 133

CHAPTER XII

PICTURES OF CONTEMPORARY LIFE AND LANDSCAPES

"The Irish Famine"—"The Sempstress"—"Found Drowned"—"The Rain it Raineth every Day"—"Under a Dry Arch"—"The Dray Horses"—Pictures of travel—"The Island of Cos"—"The Lawn at Little Holland House"—Imaginary landscape—"A Sea Ghost"—"Neptune's Horses"—"After the Deluge"—Coleridge and the dim moon—"Naples, the Bay and Mount Vesuvius"—"All the Air a Solemn Stillness holds"—"The Dove that returned in the Evening" . . . 156

WATTS

BY

R. E. D SKETCHLEY

WITH TWENTY-NINE ILLUSTRATIONS

METHUEN & CO.
36 ESSEX STREET W.C.
LONDON
1904

CONTENTS

INTRODUCTORY 1

CHAPTER I

CHILDHOOD AND FIRST ART STUDIES

Parentage—Childhood—His portrait at seventeen—The Royal Academy schools—The Elgin Marbles—Early portraiture—Behnes's studio—"The Wounded Heron"—Pictures at the Academy—Intention of early work—Boudoir art . . *page* 14

CHAPTER II

THE CARTOON COMPETITION

The Select Committee—The Royal Commission—Competitors—"Caractacus led Captive through the Streets of Rome" . . 21

CHAPTER III

THE INFLUENCE OF ITALY—MONUMENTAL PAINTING

To Italy—Casa Ferroni—Holland House portraits—Fresco in Villa Careggi—Return to England—Oil-painting competition—"Alfred inciting the Saxons to resist the landing of the Danes"—Influence of Raphael—An interpreter of Greek art—"St. George overcoming the Dragon" 27

CHAPTER IV

THE LINCOLN'S INN FRESCO

"Justice; a Hemicycle of Lawgivers"—Terms of work—Composition of fresco—Portraits among the Lawgivers—Philosophy and space-composition—Cosmos—Euston—Mr. Watts's scheme of art—Mural decorations 35

182220

CHAPTER V

THE FIFTIES

Easel pictures—The Royal Academy—Anecdote and apostrophe—The new spirit in poetry—The P.R.B.—Pre-Raphaelite practice—The new spirit in art—Mr. Watts in the fifties—"Life's Illusions"—Sic transit—"The People that sat in Darkness"—"The Good Samaritan" . . . . *page* 46

CHAPTER VI

PORTRAITURE

The opportunity of London—Little Holland House—Society—Intimate portraiture—The ideal of sight—Mr. Watts's ideal . 61

CHAPTER VII

THE PUBLIC PORTRAITS

Intellectual portraiture—Progress of conception—The National Portrait Gallery Collection—"Lord Lawrence"—The heroic attitude past and present—"Garibaldi"—"Lord Tennyson"—"Gladstone"—"Carlyle"—"Russell Gurney"—"Joachim"—"Burne-Jones"—"Rossetti"—"Matthew Arnold"—"William Morris"—"John Stuart Mill"—"Cardinal Manning" . . 70

CHAPTER VIII

SOCIETY PORTRAITS

Portraits of Women—Decoration—"The Earl of Shrewsbury"—"A young lady" (1837)—"Miss Lilian Mackintosh" (1902)—"Mrs. Constantine Ionides"—"Lady Holland"—"Mrs. Prinsep and Mrs. Dalrymple"—"The Countess Somers"—"The Hon. Mrs. Percy Wyndham"—Theories on Dress—The Etonian—"Clap-trap" 88

CHAPTER IX

DIDACTIC SYMBOLISM

Life in a face—Ideas of life—Art and humanity—Art and vision—Blake's symbolism—Mr. Watts's symbolism—Contradictions—Their reconcilement—Whitman and his multitudes—The moral purpose in art—Its action—The Tate Collection—Principle of the collection—Its message—The limits of addressed symbolism—Whitman, Watts, and Blake 98

CHAPTER X

THE PICTURES OF IDEAS

Forty years of work—"Chaos," the introductory chapter—The succeeding chapters—The "Eve" trilogy—The "Cain" pictures—The upper light—The urgent moralist—"Mammon"—"For he had Great Possessions"—"Jonah"—"The Minotaur"—"Greed and Labour"—"The Shuddering Angel"—The ascension of life—The ascension of spirit—Love on the summit—The pictures of consolation—The philosophy of the certain end—"Death Once Dead"—"Love Triumphant"—"Love and Life"—Ideas in colour—"Love and Death"—"Charity"—"Faith"—"Hope"—"The Idle Child of Fancy" . *page* 111

CHAPTER XI

THE MYTHIC PICTURES

Servants of former imagination—Terms of service—Range of Mr. Watts's classical pictures—Biblical pictures—Mediæval and Shakespearian themes—"Psyche"—"Ariadne"—"Orpheus and Eurydice"—"Diana and Endymion"—"The Wife of Pygmalion"—"The Wife of Plutus"—"The Three Goddesses"—The Cupid pictures—"The Infancy of Jupiter"—"The Remorse of Eve"—"The Meeting of Esau and Jacob"—"The Riders of the Apocalypse"—"Paolo and Francesca"—"Sir Galahad" 133

CHAPTER XII

PICTURES OF CONTEMPORARY LIFE AND LANDSCAPES

"The Irish Famine"—"The Sempstress"—"Found Drowned"—"The Rain it Raineth every Day"—"Under a Dry Arch"—"The Dray Horses"—Pictures of travel—"The Island of Cos"—"The Lawn at Little Holland House"—Imaginary landscape—"A Sea Ghost"—"Neptune's Horses"—"After the Deluge"—Coleridge and the dim moon—"Naples, the Bay and Mount Vesuvius"—"All the Air a Solemn Stillness holds"—"The Dove that returned in the Evening" . . . 156

CHAPTER XIII

SCULPTURE

Ideas of energy and repose—"Clytie"—"Lord Lothian"—"Bishop Lonsdale"—"Hugh Lupus"—"Physical Energy" . . *page* 1

CHAPTER XIV

ADDITIONAL

Mr. Watts's relations to former art—To Pre-Raphaelism—Later theories of art 173

CHAPTER XV

FINAL

Honours refused and accepted—Philanthropic activity—His writings 181

WORKS IN LONDON PUBLIC BUILDINGS . . . 183

BIBLIOGRAPHY 187

INDEX 191

LIST OF ILLUSTRATIONS

PSYCHE . . . . *Frontispiece*

PAGE

GEORGE FREDERICK WATTS, AGED SEVENTEEN . 16

TRIFLES LIGHT AS AIR 18

GIRLS UNDER TREES 30

LIFE'S ILLUSIONS 56

DOCTOR JOACHIM 66

LORD TENNYSON 70

RUSSELL GURNEY 82

HON. MRS. PERCY WYNDHAM . . . 92

HOPE 100

JONAH 108

EVE REPENTANT 114

TIME, DEATH, AND JUDGMENT . . . 120

LOVE AND LIFE 122

LOVE AND DEATH 126

CHARITY 128

THE THREE GODDESSES 136

ORPHEUS AND EURYDICE 142

DIANA AND ENDYMION 144

THE WIFE OF PYGMALION 146

PAGE

THE INFANCY OF JUPITER 148

ESAU AND JACOB 150

THE RIDER ON THE WHITE HORSE 152

PAOLO AND FRANCESCA 154

THE DRAY HORSES 158

NAPLES AND MOUNT VESUVIUS 164

CLYTIE 168

HUGH LUPUS 170

PHYSICAL ENERGY 172

NOTE

THE photographs from which the illustrations are taken are all by Frederick Hollyer, 9, Pembroke Square.

GEORGE FREDERICK WATTS

INTRODUCTORY

NO living painter holds a higher place in the estimation of his countrymen than does Mr. G. F. Watts; his public appearance, moreover, is a true image of the grave and benevolent ambition that has always informed his use of the materials and opportunities for art as presented by the nineteenth century. Few among the century-long series of his artistic contemporaries have made so definite and large an impression on the public mind; none among them has made it by means so disinterested, magnanimous. For he has conferred with the vehement dominations of life with that moral deliberation which aims to consider appearances and facts not as elements of personal fortune or personal delight, but to discover their relation to morality. Moreover, in this disinterested and deliberate fashion the artist has considered of himself and his

EORGE FREDERICK WATTS

INTRODUCTORY

NO living painter holds a higher place in the estimation of his countrymen than es Mr. G. F. Watts; his public appearance, ɔreover, is a true image of the grave and nevolent ambition that has always informed s use of the materials and opportunities for t as presented by the nineteenth century. ew among the century-long series of his tistic contemporaries have made so definite d large an impression on the public mind; ne among them has made it by means so interested, magnanimous. For he has con- red with the vehement dominations of life th that moral deliberation which aims to con- er appearances and facts not as elements of sonal fortune or personal delight, but to cover their relation to morality. Moreover, this disinterested and deliberate fashion artist has considered of himself and his

powers; has disposed of himself, his labour, and accumulated thought for the benefit of the State, judging the mission of art to be in the service of intellectual and spiritual government, its noblest effect to be the moralising of men's thoughts and emotions. And the public for whom Mr. Watts has formulated his art, to whom he has given a representative series of the two chief divisions of his work—the allegorical pictures that embody the artist's commentary on "modern thought in things ethical and spiritual" and portraits of the great men of the day—approves the terms of his ambition, gives him reputation that is a true rumour of the high principle for which he stands.

In the art of Mr. Watts, then, we have the expression of a personal sense of beauty subserving a moral and generous purpose. The earnest public appreciates the purpose, and according as that is presented in shapes illustrative of the conscience and aspirations of serious life, recognises and acclaims greatness in the work. Undeniably, so to illustrate the spiritual possibilities of conscientious life is a fine achievement. To create from the spectacle of existence images of the great and universal passions, and of the powers

dominating mortality, that shall present these powers and passions supreme over the mechanical forces of life, and more majestical than the occasion discloses; to give every quality and fact right proportion in relation to the eternity of men and women—that is a noble ideal.

A noble ideal, and one that has "eternal outline" in the serene dominations of Periclean sculpture, one that gave splendour to Venetian canvases and great design to the Florentines, one that has shaped for itself from the splendid opportunities of the centuries images of beauty and distinction, invincibly august, to confront modern ambitions, to discover in their terms concession, perplexity, the furtive or sectarian accent. In the scheme and quality of Mr. Watts's art we see at its highest the fortune of this ideal as it was allowed in nineteenth-century England. No English painter of the period has apprehended his art in a spirit so attuned to the spirit of the great public artists. Mr. Watts's gift to the nation represents what an artist of remarkable powers, of unswerving devotion to the high principles of art, making his own conditions with circumstances irrespective of popularity, wealth, or fame, may achieve to-day of public and monumental painting.

As to the terms on which such an ambition was allowed to declare itself. The finest opportunity for public art in the nineteenth century presented itself to Mr. Watts in his days of studentship among the Elgin Marbles. In 1843 the scheme for the decoration of the new Houses of Parliament turned the thoughts of English painters in the direction of historical decoration, and the conditions laid down by the Royal Commission gave a check to the practice of oil painting in favour of fresco. Here one only has to consider in barest fact the effect of the muddled patronage of that theorising Commission on the talent of one of the many artists—young and old—whose practice they disturbed with their tentative competitions. Very little that they effected, either for good or bad, matters after half a century. But the fact that a prize was awarded to Mr. Watts in the first cartoon competition, and that consequently he was able to spend four years in eager and emulous study of monumental Italian art, that fact exists outside Blue-books. He returned to England with an ambition that Renaissance Italy and the Commission had alike strengthened and enlarged. A second prize, won in 1847, confirmed the public ambition of the young painter, and the commission to paint a

fresco in the Upper Waiting Hall of the House of Lords seemed the opening of possibility.

State patronage ended there, and with it ended the opportunity for complete and equable enlarging of his powers. An artist steadfastly attentive to the stir and sentiment that underlie and determine appearances is in danger of undervaluing the concrete, unless urgent circumstances enforce its ultimate importance upon his meditative or speculative mood. If, like Jean François Millet, he is himself the culmination of some special passage of thought and endurance, "felt in the blood and felt along the heart," in terms of his own life, of his kindred, his forefathers and children, in the traditions and occupations of his family and class, the outward forms of his art have of necessity utmost authority of passion and weight. But for those to whom no local inheritance from the accumulated drift and burden of age-long, faithful, unexplained thoughts and acts, reveals poignancy and monumental grandeur in the image of contemporary life, for such, the authority of appearance is likely to be weakened by the acceptance of an obligation to present appearances for ethical and spiritual edification. The bowed heads of Millet's praying peasants are

spiritually edifying, because the solemnity of the moment is apprehended in such close and enduring association with locality. These peasant figures—man and woman—in the low, dim fields are monumental of the time and place; they are the sublime, the poetical, of the form created by a long process of nature. The long process is renowned in them. Man and woman are explicit of the endurances, the toil and piety of the humble race behind them. And they are explicit of these immaterial things, these moral qualities, because the artist envisaged his subject in "completest verity of aspect"; because he surrendered himself fully to the authority of the fact, knowing its lineaments as he knew the faces of his kindred, denoting them with intensified definition.

This belief in the authority of appearance to express the spiritual and emotional significance of the subject is a primary condition for the achievement of monumental art. One who has seen the face of his mother or his wife take on the enduring, consoling piety of aspect that the peasant mother, serving steadfastly the extreme necessities of life, acquires from her devotion, has gained this confidence on the same plenary terms that gave Italian art the

noblest of its Madonnas, that ordered the hush of "Nativities" and "Adorations," the stricken grief of a "Pietá." But the terms of his expression are fixed for him by the public attitude of his century towards the sources of his inspiration. Public religious art—with its pomp of kings and their retinues, its hierarchy of "solemn troops and sweet societies" of saints and angels—gives the measure of majestical circumstance that celebrates the pieties and virtues of generations when the national Church is the authoritative form of the devoutness of the nation, when art is an inspired medium for her authority.

Art, whose object—I quote from Mr. Watts's "Prefatory Note" to the catalogue of his exhibition at the New Gallery in 1896–7—is to suggest "in the Language of Art, Modern Thought in things ethical and spiritual"; art, therefore, that aims at giving representative expression to the desires of the mind which fashion the destiny of nations is, in its scheme, of the highest public ambition. It is monumental art, not like that of Millet, celebrating one special form taken by the process of nature, nor like purely religious art, determined by a creed, but which takes the whole basis of the peoples as its foundation. In place of a

parish the painter desires to celebrate civilised humanity; instead of a creed, modern thought in things ethical and spiritual. It is impossible that such an aim can be compassed but in close alliance with the genius and force of the nation when most representative and unaccidental. The facts to be absorbed are chaotic, nebulous, and conflicting unless the administrative order of Church or State be held to enclose them. Church—as Mr. Watts desires to maintain his teaching on the broad basis of morality without dogma—would have given him only partial opportunity. State, the institution of all the people, represented by the Commission of 1843-61, did not authorise his work.

One must regret the fact.

The scheme of heroic art, as it is imposed on the decorator of national buildings, might have fixed the limits of pictorial expression more definitely on the vast moral material of Mr. Watts's art. The definiteness imposed on Millet by the obscurity of the race he desired to celebrate is imposed on the painter of ideas by a like necessity. The forms of his art must be the full credentials that significance is behind them; their weight and mass must authenticate the importance of the idea.

To give representative forms their "completest verity of aspect," the essential and distinctive must be jealously separated from the accidental and undenoted; as jealously, as sensitively, as though a physical relationship existed between subject and painter, tugging at nerves and heart till he acquit himself of the full obligation of expression. That degree of poignant intimacy with the idea, and the power to judge reasonably of its relation to the universal scheme, must both have expression in the creative act. It must be both private and public in its significance, and both intensely.

An artist who, like Mr. Watts, paints—to quote his explanatory words—"ideas not things," and whose ideas are "the thoughts of the most elevated minds of all ages," and "Modern Thought in things ethical and spiritual," needs to augment his private resources of design. Two things his century must give him—public opportunity, and public material to the extent and height of his public argument. He needs his national spectacle, as the poet needs his national legend, to hold him to the people, to give him his structure in substance such as his vast conception demands. Employment by the State on a work

of State would at least have brought Mr. Watts into familiar contact with the historic forms, the institutions that embody the spiritual authorities of the nation. As to his spectacle: a nation where the virtues and powers wear plain clothes, where a publicly understood emotion, such as civic prosperity, has its yearly celebration in the Lord Mayor's Show, where ritual and ceremonial are dead actions or suspected *revenants* to the eyes of the many, has not made advantageous preparation for a national painter.

These two causes, the want of public employment, the curtailment or obstruction of the natural pleasures of the eye, have operated on the mind of Mr. Watts to diffuse his artistic gift. He has been compelled to carry out a public ambition as a private philanthropic undertaking, thereby incurring the risk of an excessive seriousness in his estimate of his mission, and of attaching to himself by a too charitable hospitality the vague and unbraced hangers-on of thought, the "views" and introspections that are too undisciplined to secure a place among the authorised retinue of effective thoughts. He is vividly conscious that, in his own words, "art, losing its great mission, being no longer employed in the service

of the State or of religion, is in danger of losing its character as a great intellectual utterance." The burden of his obligation to enclose within his art as many moral formulas as may be brought together by solitary and devoted faithfulness to a neglected ideal has sometimes overborne his sense of obligation to his material, to visible beauty.

The quality of Mr. Watts's art bears then, in places, the impress of this disinterested struggle to serve moral and public ends.

The scheme of it is determined by the same difficult conditions. The easel pictures that constitute the great mass of Mr. Watts's work are, in some sort, a substitution for what he would have given us had the century been propitious to his original ambition, or he regardless of a moral duty towards his century. Had he been allowed to serve the cause of public monumental art on his own terms, we should have had the fulfilment of his scheme in the decorations of the Great Hall at Euston with paintings representative of "The Progress of Cosmos." The refusal by the directors to countenance his labour, offered at the cost of his materials, was a plain intimation that monumental art was in conflict with the order of the time, and must be given up in accord

with the accepted obligation to make his work publicly useful. Accordingly we have the series of symbolical and legendary pictures, and the series of portraits, as Mr. Watts's public art. When a self-imposed attempt to reflect the thoughts of the most elevated minds of all ages gives nerve and vision to create plastic figures such as the "Psyche," or "Endymion and Diana," or, in a more contented mood of delight, the lovely congregation of nymphs round the infant Jupiter; when meditation on the nebulous theses of modern thought realises the massive forms and fateful gestures of "Love and Death," the advance of "Time and Death"; when portrait art, introspective in intention, suffices to pictorial presentment of character such as the "Russell Gurney" of the National Gallery, or the earliest of the Tennyson portraits, or the Joachim, or Carlyle, or others not a few, who would complain of the conditions that have allowed his art to conquer these attributes? The consideration of "what might have been" is for other occasions.

If, then, in the presence of some picture whose language of beauty is strained and confused lest the moral idea should lack complete expression, we consider how disinterestedly and faithfully this painter of fine powers, of a noble

ambition, has identified himself with the cause of national justice and beauty; if, then, we ask what we have contributed to the picture before us, we shall, perhaps, come some way farther towards the public attitude that has its plastic counterpart in the supreme and tranquil beauty of Periclean sculpture, in the canvases of Mr. Watts's masters—the great, unfaltering painters of the high Renaissance in Italy.

CHAPTER I

CHILDHOOD AND FIRST ART STUDIES

1817–1843

Parentage—Childhood—His portrait at seventeen—The Royal Academy schools—The Elgin Marbles—Early portraiture—Behnes's studio—"The Wounded Heron"—Pictures at the Academy—Intention of early work—Boudoir art.

GEORGE FREDERICK WATTS was born in London on February 23rd, 1817. His ancestry is so far suggestive of "the painter of ideas" that his father, George Watts, was a Welshman, not long come from Hereford, a man of scientific tastes and of inventive capacity, "who struggled, not always successfully, to express his ideas in this direction." From babyhood, almost, the thoughts of the son, like those of the father, were of that imperative and particular kind that reach out for material. The materials, in the child's case, were paper and pencil, and, as soon as possible, colour—first water-colour and then oil. He copied the plates in the family prayer-

book, drew sheets of horses and faces, and, at twelve or so, painted a series of illustrations to Sir Walter Scott and made a composition of the struggle over the body of Patroclus; that "evil labour of men and horses," "extended, grievous, lamentable," raised by Jove over the dearest companion of Achilles. The beginnings of Mr. Watts's art, if they represent the accidental circumstance of his childish days—such happy chances as to have had Homer, in Pope's translation, as a heroic play-book, and to have passed some of his boyhood in Scott's romances—are quite characteristic, and suggest ideas of his later intellectual story. At fifteen he made his first essay in oil painting, copying a "Portrait of a Lady" by Lely with remarkable ease and directness. Two years later he had painted the half-length life-size portrait of himself now at Little Holland House.

This portrait puts an interesting figure into the few facts that stand for the artist's early youth. Homer and Scott, the Celtic strain in his blood, his innate love of form and colour, combine with the "Byronism" of the loose collar and long hair, the serious oval of his face, and the grave attentive eyes—of course, one must allow for the joyless posture of such looking-glass study—to make a personality of

the seventeen-year-old student. And this personality one follows quite plainly through the events of his studentship, mostly of his own determining and in the direction of solitary thought and effort, though not for some years is there any definitely individual quality to be noticed in his works. A few weeks in the Royal Academy schools, where he found "no teaching," sent him, a serious truant, to his "rèal teachers," the Elgin Marbles. In what obedience to this authority he has worked since those long-ago days of his boyhood we know from his own words, and from the testimony of many of the forms of his art; but his practice in those days, as, in the main, for long after, was chiefly confined to portraiture. These years of preparation and exercise have a scanty record in portraits of his father, of James Weale, Richard Jarvis, and in the small oval of "Little Miss Hopkins," wherein the early influence of British portraiture on his technique is unmistakable. Only one contemporary artist comes, by even so much as name, into relation with the independent student of 1834–7, and he was more of a sculptor than a painter. Indeed, when young Watts was "haunting" his studio, William Behnes had definitely abandoned his early practice in oil and crayon for portrait-

sculpture, and his pupils were all sculptors. Watts was not a pupil. He watched the sculptor at work—these were the years of Behnes's reputation, when public monuments as well as private portraits kept him employed—and learnt some craftsman's lessons, as his later practice of sculpture shows; but his business in the studio was with the collection of casts from the antique.

From the undenoted stage of studentship Mr. Watts passed, in 1837, to the first public success of exhibition, showing at the Royal Academy of that year a careful study of plumage, "The Wounded Heron"—now, after a long disappearance, in the artist's possession—and two women's portraits, unnamed, and, I think, unidentified. From that year to 1843, the decisive year of the artist's youth, one can trace his industrious progress in several portraits, and in one or two subject pictures, as "How should I your true love know?" (1841), which truly is not to be known "from many another one" of "Shakespeare Gallery" sentimentalisms, like those by Richard Westall.

So far there is nothing in the work of the young painter to suggest a determining preoccupation with ideas. If these early paintings show him sensitive to technical influences,

they are general influences of early Victorian portraiture and genre, as Sir Thomas Lawrence or C. R. Leslie had formulated them from the earlier traditions. If he tries after more than contemporary practice on these terms he still keeps within the limits of English practice in portraiture, or touches Netherlandish art, perhaps through Snyders in the still life of "The Wounded Heron," or through Wouvermann in the "Cavaliers" of 1839.

His little blue-and-gold "Aurora," indeed, if, as I gather, it belongs to these years of Mr. Watts's life, is a hint of other influences at work, or, rather, at play: influences so finely appreciated that eighteenth-century France seems the native place of the painter of this floating Aurora with the winged babies that make a garland round her flight. The "Trifles Light as Air" of 1901, that design of gay, naked *amorini* in tumbling movement through the air, is the latest accomplishment of a mood denied entrance into the authoritative work of Mr. Watts; a mood of dalliance, of irresponsibility to any graver ideal than *le désir de plaire.* He touches perfection early in this truant strain. It may be because the purpose of his art was to declare itself so far from such "vanities" that he has kept for them so happy

a perception and skill of handling. All that is arduous in his thought remains among the stately aspects of passion when his fancy slips abroad into a playful climate. For the native of these climates reality of passion and of death, the shadows that wait upon the sun, insinuate themselves, intrigue with the gaiety of his thought. *Le discours fatal des choses mondaines* is audible to a man in the triflings of his society when he is born into it, lives in it, dies in it. Something of the same sort may happen to the habitual forms of a man's art. They bear him company in so many enforced moods. They must become the medium of his deeper thoughts if they are to continue to live with him. So it is probable that "Trifles Light as Air" would not have been painted by Mr. Watts sixty years or so after painting the "Aurora" if, in the meantime, the serious interests of his mind had not diverged far from the sentiments and forms of Louis XV. boudoir decoration.

The intellectual basis of Mr. Watts's later work is not to be found in any of these early efforts. An honest practice, undisturbed by any intractable intensity of imagination or vision, the gradual acquisition of the art of managing acceptable fancies, and of the ability

to make a well-bred portrait-synthesis from the sitter; in short, discipline of hand, eye and imagination to enable him to found himself on the contemporary basis of art—this, apparently, was the outcome of individual experiment, solitary studentship. He was an anti-academic student, not, like Rossetti a few years later, because the design of his genius was already definitely charactered on his mind, and the routine of the schools obstructed its expression, but because the teaching of the schools gave him no lead. The young Watts had, apparently, a definite artistic ideal only so far as he found a definite practice before him. His chief enjoyment was in the attitude of the scholar. He turned his back on school because it yielded him less of that enjoyment than he could enforce on his freedom.

CHAPTER II

THE CARTOON COMPETITION

The Select Committee—The Royal Commission—Competitors—"Caractacus led Captive through the Streets of Rome."

IN April, 1841, "a select committee to take into consideration the promotion of the fine arts of this country in connection with the rebuilding of the Houses of Parliament" was appointed by the House of Commons. This select committee, owing to the dissolution of Parliament, had only a short existence. But in their nine sittings they "obtained the opinion of some very distinguished professors and admirers of art"—these, to be particular, were Barry, the architect of the new Houses; Sir Martin Shee, P.R.A.; Mr. Dyce, the superintendent of the newly founded Government School of Design; Mr. Eastlake, as he was then; Mr. Fradelle, a popular historical painter, and certain amateurs—and so dissolved, "unanimous" that the "important and

national" opportunity for fine art must be embraced and not neglected, but vague as to actual procedure. Their suggestion was for the appointment of a Royal Commission to direct a department of Government, the Royal Commission to inform itself through the advice and assistance of dilettanti and artists at home and abroad of the right national attitude in this matter. The Commission was also to consult the architect. Moreover, the committee recommended fresco as the medium. On this point, of chief importance to the success of the scheme, they took their own way, regardless of the "very distinguished professors" who, on practical grounds, recommended oil.

The twenty-one members of the Royal Commission, appointed in November of the same year, proceeded to inquire and report "whether advantage may not be taken of the rebuilding of our palace at Westminster for the purpose of promoting and encouraging the fine arts in our United Kingdom, and in what manner an object of so much importance would be most effectually promoted." Sir Charles Eastlake was secretary of the Commission. The Prince Consort was at its head, and it was otherwise composed of statesmen, literary men, and amateurs. The magnitude of the affair; re-

cognition in such splendid terms of a forlorn enterprise hitherto the most self-destructive of ambitions to painters of the British school; the sudden equipment of latent and impracticable dreams with authority and power—one has to sweep away knowledge of the frigid and commonplace realisation of the scheme to see its promise, as the first announcement of the Commission heralded it to students and painters in 1842.

"If the Commission heroically adopt fresco, the effect on British art will be tremendous. The provinces I know to be silent volcanoes," wrote Haydon—in his intemperate and obstinate practice of "heroic art," and in the final pitiful submission of his suicide, the extreme figure of the squalid-heroic fortune hitherto assigned to monumental art in England. Each of the competitors, spurred to effort by the published opinion of the Commissioners "that it would be expedient that advantage should be taken" of the opportunity described in the words of their commission quoted above, and that "in order to assist them" in deciding on the medium for the proposed decorations, a cartoon competition was to be held, personified Haydon's belief. In this preliminary competition three premiums of £300, three of £200,

and five of £100 each were offered. The cartoons were to be submitted by May, 1843.

The terms of the competition, avowedly designed to discover whether power to carry out a large scheme of decoration were to be found in native artists, naturally proved more attractive to the student with his reputation still indefinite than to older painters, and the bulk of the cartoons exhibited in Westminster Hall were by young and unknown men. If Haydon's "volcanic" expectations are in crude contrast to the official result, if the prize-winners, with one eminent and two or three allowable exceptions, are of no account, the Westminster competitions did enclose, from the undeclared ranks of students, three men in whose eager minds the real opportunity of the Commission declared itself.

One of the three, moreover—George Frederick Watts—gained a first-class prize, but the decision can hardly be supported in proof of the acumen of the judges. "Caractacus led Captive through the Streets of Rome," if we except a characteristic choice of subject, is, so far as the only complete record of its design—a small-scale lithograph—allows of judgment, a docile essay in the grand style. Reynolds's Ugolino seems to have frowned itself into the

painter's conception of his hero; Raphael is certainly potent in a sculpturesque group of mother and child; Annibale Caracci — the nation was completing its surfeit of National Gallery Caraccis about this time — or some other turgid early-Victorian favourite, is perhaps an intermediary influence.

These qualities, and not, one must think, a certain awkward accent, a definitely un-Roman perception of a Roman triumph that enforcing uncomfortable singularity on his manner hinted at some latent and unauthorised force in the artist, won the approval of the judges.

The other two important competitors in this and the competition of 1844—Alfred Stevens and Ford Madox Brown—gained no awards. Their work was passed over in favour of small undistinguished painters, such as E. T. Parris, Selous, or Bridges. The young genius of Alfred Stevens, fresh from a splendid studentship in Italy, master of the ideas and materials of heroic art as though he had served apprenticeship in sixteenth-century Florence, was, of course, an anomalous and imprudent manifestation. But Ford Madox Brown's "The Body of Harold carried before William the Conqueror," seeing that he had not yet imposed on his imagination the scheduled particularity

of later works, might have passed as art on approved terms. As it was, the sight of this or another of Madox Brown's unrewarded designs brought Rossetti, then discovering the refractory nature of his genius in the Royal Academy antique schools, to his studio in a flame of discipleship; and so had effect on English art more than anything directly attributable to the Royal Commission.

Watts's "Caractacus" brought him a certain measure of reputation in England, and the prize-money gave him the chance to go, as Stevens had gone, to Italy. At twenty-six, having worked his own way to success in portraiture and genre, and with his recent studies and recent success in monumental design urgent in a mind steadfast to the highest hopes for art, he began the four years' study of Italian painting that is the determining period of his career.

CHAPTER III

THE INFLUENCE OF ITALY—MONUMENTAL PAINTING (1843–1853)

To Italy—Casa Ferroni—Holland House portraits—Fresco in Villa Careggi—Return to England—Oil-painting competition—"Alfred inciting the Saxons to resist the landing of the Danes"—Influence of Raphael—An interpreter of Greek art—"St. George overcoming the Dragon."

MR. WATTS left England for Italy in 1843, passing a few weeks in Paris, and then making his way to Florence, where an introduction to Lord Holland, the British Minister at the Court of the Duke of Tuscany, procured him a full reception into the social and intellectual life of the city. He was to have stayed a few weeks, but the charm of the life, the opening of social possibilities that followed his welcome at the British Legation, above all, the splendour of study and of dream inspired by daily intercourse with the supreme spirits of art, laid a spell on him. The few weeks had lengthened into four years before he

returned to England. During that time he painted many portraits, chiefly of the distinguished men and women who came to the Casa Ferroni, and of the Holland family. The portrait of Lady Holland in a "Nice" hat is one of the earliest of these. The chief work of this period is only to be seen at Holland House,[1] where portraits and pencil sketches represent the society—English and foreign—whose characters, powers, graces, made life "Up at the Villa" and "Down in the City" so vivid and opportune an occasion for a portrait-painter. On the walls of the Villa Careggi, the summer home of Lord Holland, the beautiful villa with its many windows overlooking the pale charm of distant Florence, where Lorenzo de Medici died bitterly, distressfully, in the height of his magnificence, Watts painted a fresco of an incident relating to the death of Lorenzo. Not that dramatic incident that brings the stern, just presence of Savonarola up the sunny way from San Marco into the room where Lorenzo lay dying, but the seizure of the physician by the friends of *Il Magnifico* on a suspicion of poisoning his master, and his drowning in the well.

[1] Several of these portraits were destroyed in the fire of 1871.

If it was good fortune to be in Florence during these years, it was no less good fortune to be out of the Westminster competitions. The cartoon competition had been succeeded by one in fresco, and from the fifty-six painters who took part in this, six artists had been chosen to submit designs, coloured sketches, and specimens of fresco on given subjects for the approval of the commissioners; these cautious gentlemen "at the same time not binding ourselves to employ such artists finally." With farther ingenuity of office they then announced a general competition on the same terms as those laid down for the approved six. This third exhibition—"the six against England"—was held in 1845. Mr. Watts was well out of the confusion, the uncertainty, and irritation caused by the devices of the commissioners. The result of five years of these devices on the walls of the Houses of Parliament was one fresco, "The Baptism of Ethelbert," by Mr. Dyce. However, they announced another competition, this time for oil paintings, to be held in June, 1847. For this Mr. Watts, prompted in friendly terms by Lord Holland, returned to England with specimens of his work.

The oil-painting competition, long promised

by the commissioners, was the opportunity for many painters who had held back from attempts in an unfamiliar medium, and 124 paintings, averaging 100 square feet in size, and some twice as much, were exhibited in July, 1847. Nine prizes, three of £500, three of £300, and three of £200, were awarded to nine of these great unsaleable productions. Mr. Watts, fortunate again, won a first-class prize for "Alfred inciting the Saxons to resist the landing of the Danes," and with three other competitors had his work purchased by the commissioners. It is now in a committee-room of the House of Lords, while "Echo," another picture submitted in this competition, hangs in the studio at Little Holland House.

Between the "Caractacus" and the "Alfred" there are four Italian years. Gesture, the fervid gesture that Italian broils, politics, and religion yielded as material to the heroic conception of Tintoretto or Michelangelo, had entered with authority into the constitution of Mr. Watts's art. In place of the halt cried by inability to convey his idea of stately movement in the principal figures of the "Caractacus," the "Alfred" gives a moment of arrested action. The urgent figure of the hero, erect in the centre of the composition, is imagined with

the impetuosity of the spring that has brought him to his commanding position on the gangway still flaunting in the cloak on his outstretched arm. His sword-arm, extended, calls the agitated group of Saxons to the boats. Some scramble through the water, while to the right of the leader are many figures moved by his words and actions to various dramatic gesture.

A pupil of Raphael designed the composition, it is plain: one, moreover, who had studied the completed actions or poses of antique sculpture, till the conquering archangel whose uninvaded beauty kindled the painter's idea of his "Alfred" was himself a link between supreme Apollo and the Saxon King with his rude battle close upon him. Raphael, Mr. Watts's chief master in monumental painting, influenced him formally by virtue of his Hellenism; by bringing to light, interpreting, the vast, colourless dream of antiquity. Brought to the light, that dream of mighty forms took for some time the aspect given it by the interpreter. For that reason, evident as is his discipleship in the "Alfred," and still more in the Lincoln's Inn fresco; closely as he presses to the plastic forms and monumental composition of Raphael's maturity, one would, I think, appre-

hend this phase of Mr. Watts's art quite wrongly as an attempt to achieve again what was wrought in the "Parnassus," the "Disputa," or "The School of Athens." The inheritor of the spacious traditions of Umbrian art is not discerned, nor the lover of Siennese seductiveness, in Mr. Watts's estimate of the masterly qualities of Raphael's practice. He seems to have discovered Raphael busied in that actual handling of newly regained antiquity that ushered in and accompanied his Roman painting, and to have singled him out as master because of his splendid studentship to his own masters—the sculptors of the classical world. And not only as the painter whose art more than that of any other Italian is imperturbably Hellenic, but also as the author of the frescoes of the Stanza della Segnatura, those pictorial imagings of the theoretic conceptions of Greek poetry, of Greek philosophy, and of the spiritual authority resident in the Church, was Raphael the foremost interpreter of the ideals that have shaped Mr. Watts's art.

"Alfred inciting the Saxons" realises, in so far as the principal figure emphasises the Greek element in a Raphaelesque ideal of the heroic beauty of youth, the development,

through the four years of Italian thought and endeavour, of the leading sense of beauty that in boyhood guided the painter to the Elgin Marbles. That leading sense brought him under the influence of Raphael, in whose practice he discerned his own ideal clarified and enlarged. The other and more important correspondence between his solitary nineteenth-century ambition and the mind of the painter of the "Disputa"—that is to say, the intellectual correspondence—finds expression in the Lincoln's Inn "Hemicycle of Lawgivers."

This, however, was not immediately successive to the "Alfred." Mr. Watts's success in the oil-painting competition was followed by a commission to paint one of the eight frescoes in the panels of the Upper Waiting Hall of the House of Lords. "St. George overcoming the Dragon" was begun in 1848 and finished in 1853. Together with six other of these decorations, it began to change colour almost as soon as it was completed, and the seven spaces are now covered from sight. The eighth of these designs, Sir John Tenniel's "St. Cecilia," is, curiously enough, in good preservation. From this fruitless labour, carried out under bad conditions of lighting, and in an awkward corner-place on the walls—the

eight cartoons were to fill the angles of the ill-lighted little ante-hall—Mr. Watts passed to his most important essay in monumental painting, the great fresco in the hall of Lincoln's Inn.

CHAPTER IV

THE LINCOLN'S INN FRESCO (1854–1859)

"Justice; a Hemicycle of Lawgivers"—Terms of work—Composition of fresco—Portraits among the Lawgivers—Philosophy and space-composition—Cosmos—Euston—Mr. Watts's scheme of art—Mural decorations.

"JUSTICE; a Hemicycle of Lawgivers," occupied the artist at intervals during five years, and was finished in 1859. This great labour was undertaken without fee, at the cost of his materials. Ultimately the Benchers presented Mr. Watts with £500 and a gold cup, but the long task was carried through as a self-imposed public labour, the first of his services to the nation. It must be remembered, too, that in those days his time was his fortune, and that as a portrait-painter he was rapidly attaining the height of his power, and the reputation he deserved. The early "Tennyson," significant of his unique place as a portrait-painter, was painted in 1859.

The fresco executed on these terms covers the upper portion of the north wall, where, in the old building, Hogarth's "Paul before Felix"—best known from his much more successful caricature version—used to hang. The space filled measures 45 feet in length by 40 feet in the central height, where the vaulted roof has, of course, its highest pitch. This great space is filled with thirty-three figures, including statuesque forms of Justice, Mercy, and Religion, throned above the triple ranks of lawgivers.

Comparison with the "School of Athens" is inevitable; and as far as the individual figures give the measure of the two works, the lawgivers are in many cases imagined with as much distinction as the philosophers. As in the "School," so here, the derivative course of wisdom dictates the disposition of the figures that stand as the exponents of the various codes. Moses, his right hand on the tables of the law, raises his vision to the three emblematic figures, supreme over the whole conclave. On the upper level, to either side of Moses, their heads on his shoulder-height, is a seated rank of the great Eastern and Western lawgivers. Sesostris, Zoroaster, Pythagoras, Confucius are to his left. To his

right are Lycurgus, Minos, Draco, Solon, Numa Pompilius, and Servius Tullius. From this row of sages eight steps descend to the mosaic pavement, and on various levels of this flight — as in the Raphael fresco — are the figures of those who dispensed the original wisdom to the peoples of the earth. Unlike the "School of Athens," however, the figures intermediate between the founders and the representatives latest in time are in Mr. Watts's scheme balanced to either side of an important centre group. This plane is, indeed, the most important in the composition—a sequence of eleven standing figures, interspersed with subsidiary figures of scribes, extending from end to end. In the centre, a step above most of the other figures, stand Justinian and the Empress Theodora. At their feet are the scribes of the Code and Pandects, the new dispensation of the Roman law, freed, as Justinian, hidden in the light of thought, declared in joy to Dante, "per voler del primo amor" from "il troppo e il vano." From Justinian, two ecclesiastics, standing below him to the left, receive the Christianised Roman law and present it to the barbaric nations. Just above these, looking up — as Moses looks up—to the three emblematic figures,

stands Mahomet. To the right of Justinian and the Empress is Charlemagne, a regal figure with sword and crown and robes; behind him, seated, is Attila; while Ina of Northumbria, Alfred, and a Druid complete this row of personages. In the immediate foreground, beneath the group last mentioned, Edward I. reclines. Facing him, in the other lower corner, are the Earls of Pembroke and Salisbury, and Stephen Langton, Archbishop of Canterbury, in mitre and robes.

Some of these dignified and massive figures are portraits, just as Raphael introduced Bramanti and Perugino and the Duke of Urbino into the congregation of philosophers. There is, however, no portrait of the painter in the Lawgivers as in the "School of Athens." Minos, in Mr. Watts's fresco, is Lord Tennyson, splendidly painted about this time in acknowledged portraiture; the smooth, oval-faced Justinian is said to be Sir William Harcourt; Theodora is Mrs. Dalrymple; Ina, a boyish figure, is Mr. Holman Hunt, then newly famous as the painter of "The Light of the World." Mr., afterwards Sir Charles, Newton, with whom Mr. Watts had voyaged to discoveries at Halicarnassus, sat for the important figure of Edward I., while opposite him—stand-

ing full length, and ten feet high—as the Earl of Pembroke, is Mr. Armitage, R.A., fellow-prize-winner with Watts in the cartoon competition.

These particulars of the scheme of the work give an idea of its importance in the record of Mr. Watts's art. Earnest thought and labour during five distinguished years of his life wrought this decoration, and the figures of the lawgivers have the state and importance of their high office. It is a dignified vision of a great dynamic fact in the history of the world. The power of "the law" is intellectually discerned and fitly pictorialised. The painter shows himself a strong inheritor of the pictorial philosophy of Raphael. But the philosophic frescoes in the Vatican make another appeal than to the intelligence. One knows how generations of unconscious satisfaction of sight in the dreamy space and clearness of the prospect that links the rock-built cities of Umbria contributed to endow Umbrian painters with the distinct æsthetic appreciation of what Mr. Berenson aptly calls space-composition. Refining to a higher value the consciousness that guided Pintoricchio and Perugino, Raphael in his monumental compositions shows himself supreme inheritor—

serene and potent—of this provincial instinct, newly divined as a perfection in art. To this Umbrian inheritance, sublimated in the docile genius of Raphael by his study of the architectural proportions of antique building, the succession, in our foggy, overbuilt island, is barred irrevocably. Nor is there for a nineteenth-century Londoner, his eye from childhood accustomed to the dull, hurrying, inconsequent sequence of pavement traffic, or to the chance huddle of a crowd, any easy attainment to the ceremonial instinct that disposes figures on a great canvas, as, a hundred times, the opportunity of pageantry or of state function tutored the ideas of the Italians.

In the gesture and form of individual figures, in colour, in the transmission of the intellectual fact of his subject, Mr. Watts maintains the height of his argument. But his century and country held him bound where Raphael went freely to complete triumph. The space at Lincoln's Inn, moreover, dictates the building up of the mass of figures from a broad base to an apex, leaving nothing of the vast dome of air that overarches Aristotle and Plato and their attendant followers. Then the authority of Moses among the lawgivers is not supreme

as the dual authority of Plato and Aristotle, and the comparative diffusion of the intellectual accent, consequent on this want of a comprehensive centre, necessarily weakens the composition. Conditions of space and of subject, as well as of time and place, are unequal. Remembering this, one is in a fair frame of mind for judgment. There can, I think, be little doubt that such judgment will esteem highly of the power—artistic and intellectual—that placed this conclave on a London wall, during the Great Exhibition period of the Victorian era, without the inspiration of a public commission to express a public ideal.

The fresco, as far as can be seen without close inspection, is now in good preservation, though some time ago it had to be cleaned and repaired by Professor Church. One may hope that this, the most important and freest expression of Mr. Watts's early public ambition, is saved from the usual fate of fresco in England.

The "Hemicycle of Lawgivers" practically stands at the end of this phase of Mr. Watts's art. Undeterred by the want of public employment, he was yet so far dependent on public bodies that he must ask from them leave to decorate their walls. And this, on any con-

siderable scale, was denied him. Mr. Watts had applied for leave to decorate the great waiting-hall of Euston Station with paintings illustrative of the Progress of Cosmos—on the same terms, the cost of materials, that he later proposed to the Benchers of Lincoln's Inn. The railway directors refused, and the Progress of Cosmos is realised only in fragments.

Some such scheme was to have been his chief work. Mrs. Barrington says[1]:—"His intention was to describe the story of mankind as it comes to us through Biblical, mythical, poetical, and verifiable history, viewing it from the standpoint of the present time. This he designed with the intention of carrying it out on an heroic scale round the walls of a great hall or room. . . . The means of carrying out this work being denied him, he feels he has never been able to express himself fully in his own special language of art. He feels he has missed giving utterance to the conceptions, which were the best he was capable of, in the forms which would have best suited his powers, and that, instead of having produced a complete work, only fragments remain to show the direction of his scheme. Taking a large view

[1] Catalogue of paintings, by G. F. Watts, on exhibition at the Metropolitan Museum of Art, New York.

of the important incidents of the world's history, such part of it as could be expressed in pictorial form, the artist hoped to have painted the salient points on which turned the changes and progress of the world as we know it, and to have described the past by the light of the present."

It is difficult to connect the scheme of "Cosmos" with the waiting-hall as one knows it, and few who have passed enforced minutes in its joyless precincts realise that here the various, divergent outlooks on the cosmic matter that Mr. Watts surveys for the purposes of his art might have had their centre, have been brought together in one view.

The fragments of his great design, lacking the opportunity that would have necessitated concentration, careful adjustment of occasional perceptions to a synoptic vision, lie along the lines of his actual achievement, unconnected, the half not told to us. This empty hall, or that great "House of Life," whose dream-walls he frescoed in dream—he thought, it is said, in early life, to build some such temple and to colour its surface with images of Life and Death —are at the centre of his work. His art as we have received it is otherwise housed. His monumental pictures need their central building.

Before following the divergencies of Mr. Watts's aim that ensued from his failure to find walls to decorate, it is as well to bring to a close the record of what was henceforth to be extraneous to the main purposes of his work—the record of his architectural decorations. Besides the great fresco in Lincoln's Inn there is a fresco, "Christ in Glory," by Mr. Watts, over an arch in the Church of St. James-the-Less, near Vauxhall Bridge; and at Lord Lansdowne's country house, Bowood, in Wiltshire, is another work in this medium representing "Achilles, Briseis, and Thetis." Other decorations in private houses are those on ceilings and walls of Holland House, and a dining-room in Carlton House Terrace, according to Mr. Beavington Atkinson,[1] "is covered with frescoes, wherein the dwellers of Parnassus and Olympus disport themselves among the four elements." In the Little Holland House, from which the present building is named, the walls of the dining-room were painted by Watts. The Seven Ages of Man was the subject, represented in lunettes on a background of gold. These decorations perished when the house was pulled down.

The later mural decorations of Mr. Watts

[1] *English Painters of the Present Day.*

are in other mediums than fresco. Experience of the effect of English damp and fog on the surface of the "Justice," the disappearance of "St. George and the Dragon," enforced the change. Mosaic was chosen for the replica of "Time, Death, and Judgment," placed above the fountain by St. Jude's Church, Whitechapel, and the two spandrels under the dome of St. Paul's Cathedral, "St. Matthew" and "St. Mark," are other examples in this kind.[1]

[1] These latter are Mr. Watts's contribution to the difficult problem of realising Alfred Stevens's conception for the decoration of the eight spandrels under the Whispering Gallery. Stevens had completed one—the "Isaiah," that potent image of "impassioned contemplation," of which the cartoon is in the Tate Gallery—and made small studies for the others, when his death left this and other great designs as an arduous legacy to other artists. Mr. Watts was asked to undertake the completion of the scheme, but his health limited his work to the two studies for the "St. Mark" and "St. Matthew." These, and the three Stevens designs, were, by the advice of Lord Leighton, executed in mosaic by Mr. W. E. F. Britten, who, moreover, completed the spandrels with the figures of "St. Luke" and "St. John."

CHAPTER V

THE FIFTIES

Easel pictures—The Royal Academy—Anecdote and apostrophe—The new spirit in poetry—The P.R.B.—Pre-Raphaelite practice—The new spirit in art—Mr. Watts in the fifties—"Life's Illusions"—Sic transit—"The People that sat in Darkness"—"The Good Samaritan."

UNTIL the completion of the Lincoln's Inn fresco, and the disappointment of Mr. Watts's central ambition by the refusal of space for his "Cosmos," it is in public monumental art that one finds the most enlarged and spontaneous use of his gifts. This was what he had the mind to offer his generation, this the form his public ambition desired to take. But the record of his art during the years between his return from Italy with his canvases for the Westminster competition of 1847, and the close—twelve years later—of his work at Lincoln's Inn, is not summarised in an account of his frescoes. In portraiture, private and public, in symbolical and scriptural art, the pictures

exhibited at the Royal Academy from 1847 to 1852 are the vigorous beginnings of three main series of his later work. Moreover the "Life's Illusions" and the "Good Samaritan" are comparable in technical worth to any but a few of the pictures executed during the half-century of strenuous labour that succeeded their exhibition.

"Life's Illusions"[1] may be held to start the series of Mr. Watts's symbolic pictures, though for very many years it was to remain a solitary expression of the vein of thought that culminates in pictures such as "Love and Death," or "The Court of Death." Together with a cartoon, "The People that sat in Darkness have seen a great Light," it was exhibited at the memorable Royal Academy of 1849.

If one turns back to the Royal Academy catalogues that contain the entries of Mr. Watts's first exhibited pictures, his name affords almost the only link between the art of then and now. A body of painters, unexperimental, traditional, the pupils of great men's pupils in their youth, and now incorruptibly middle-aged and punctual in their business —the constitution of the Royal Academy gave

[1] Now in the Tate Gallery.

no countenance to strange ambitions. There was, one thinks, with these old catalogues as text, never a time when in anecdotal, historical, and portrait art, the divorce of painting from temperamental moods or inspirations was more fully countenanced than in the years of Watts's youth. The exceptions were not on the side of the future of British art, but of its present, and the present was bound to the past by innumerable pieties of imitation. Such a painter as Etty, for instance, though his drawing and colour are an art and not a habit, though the beauty of the living form as he studied it nightly—a student in the Academy life class to the end of his industrious days—was the efficient cause of his work, had no authority to change the decadence of thought and of technique that the imitation of pictures, without immediate attentive perception of the subject, had caused in his generation of painting. He had no authority, for he had no quarrel with the standing order of convenient generalities in artistic thought. Beauty had, indeed, a special form for him in the world, but, though no studio formula came between him and just observation of his subject, he had no imagination to identify it, to give it existence outside the range of general associations.

He would "dedicate himself to painting woman" because "all human beauty was concentrated in her," and his most characteristic paintings are an apostrophe, under the name of Cleopatra, of "Syrens," "Nymphs," or some other embodiment woven from millions of strange lights and shadows falling on a poet's dream, to the subject "woman" observed in terms of paint.

To realise how far from the imaginative power of the time was painting such as this, or any "apostrophising" painting, however honest as studio practice, one has to think of the imaginative literature of those years. Byron, the corsair of the high seas of romanticism, asserting that "poetry is but passion," and arrogating for his versified autobiography the melodramatic occasions of a thousand romances; Shelley, transcendent lyricist, vibrating in flight and song "higher still and higher" with the skylark, whose rhapsody of unbidden music he hearkened with so swift a recognition; most of all (for the initiatory spell he laid on Tennyson and Browning) Keats, with his undying and endeared music of high youth beneath the trees—these, following the contemplative passion of Wordsworth, the fugitive passion of Coleridge, had invaded

with the unconquerable accent of their verse the formality of a century and a half. These ardours and languors of the spirit and the senses found no realisation as the subjects and possibilities of pictorial art. Fleet-footed pursuit of beauty and wonder swift to escape, bending of spirit and sense to penetrate the expression of nature, pallor and spent force of the thralls of *La belle dame sans merci*, the extreme and the sublime of a new vision of life which had remade the form of verse, were outside the existing terms of Royal Academical subject-pictures. Byron's Haidée or Zoë were added to the list of pictorial heroines, but the antagonism to systems and customariness that had theatrical expression in Byron's derangement of social ordinances, and that, in the end, discovered to him a reality that demanded his life and redeemed the real from the sham, had no response in pictorial art.

No sense of lack of correspondence between their forms of expression and the modern spirit, no endeavour to make the approximation of painting and adventurous sensation closer, troubled the practice of the early Victorian figure painters.

The alliance between the modern poetic spirit and modern subject-painting was com-

pacted in 1849. In that year Millais's "Isabella and Lorenzo," and Holman Hunt's "Rienzi taking an Oath to avenge his Brother's Murder," hung at the Academy, signed, beyond the artist's signature, with the P.R.B. of then unexplained significance. Simultaneously, at the Free Exhibition in Portland Street, Rossetti showed his "Girlhood of Mary Virgin." Here, in paint, following the declaration of the poets, was the declaration of the predominance of the individual sense, of the idea that goes out to conquer its own in the world of thought and actuality, to retrieve its own from the systems that are unreasonable, contrary to its development. As with Wordsworth in his native moods, or Coleridge before theology confused his poet's vocabulary, the formal effect of this strenuous and vivid inspiration to realise as in a memorandum of observed fact or of spiritual experience the individual aspect or influence of imagined things was to purge the material of art to the efficient simplicity of an unsophisticated usage. Another cause contributed to the formation of the pre-Raphaelite code of painting. Millais had already a practical technique, acquired in the schools. Holman Hunt had disciplined his hand to serve his conscience. Madox Brown

had learnt to paint to observation under Baron Wappers, and his subsequent practice had kept him grinding at most honest tasks in painting. Rossetti, the leader, had only an impatient effort after technique, and some discipline of hand acquired under Madox Brown and in comradeship with Holman Hunt. Impatient to express the definite and teeming imagery of his brain, the technical difficulty beset the very soul of Rossetti. He dismissed it, recurring to a formula based on missal painting. His technical limitations in alliance with such alluring power to see and design; the satisfaction that the jealous observation of detail, "selecting nothing and rejoicing nothing," gave to the fanatical eyesight of Holman Hunt, and to the detective imagination of Madox Brown; most of all, the opportunity Millais found in this new scrutiny and sworn statement of colour and form, determined pre-Raphaelism as a fact in art.

But the essential significance of it, as of the breaking up of poetic phraseology by Wordsworth and Coleridge, was much more than its outward characteristics showed. These might change—must change with time, and vary with the individual. The white ground, the model painted, or deemed to be painted,

to the hair and finger-nail, the rejection of tonality and substitution of co-ordinated jewel-like tints, the minute realism, all that stands initially for pre-Raphaelism, is accidental. But the ideal of the perfect presentment of individual apprehensions, as sensitive as the most patient and penetrating verification could effect; the sense, really, of the one form for the one thought, to be identified and won from general thought only by scrupulous regard for every trace of its origin; that ideal sense is the soul-lore of pre-Raphaelism, and links it with the imaginative sense of the early nineteenth century as the great poets felt and expressed it.

The four who brought the material of the movement: Rossetti, with his intimate dream of a strange beauty followed "how passionately and irretrievably"; Millais, with his gifted perception of unworked pictorial possibilities; Holman Hunt, collecting, as though art were a reliquary, the data of his religious pictures; Madox Brown, with curiosity in excess of his desire for beauty; were representative in union, as one man could hardly be, of the dominant elements of romantic art. One has to realise this accumulated venting of the romantic spirit as the special art product of the fifties.

It is in relation to this eager, curious art, wherein personality is worked out as though each exercise of perception were an initiatory rite, that one sees contemporary forms of artistic activity. In what relation Mr. Watts stood to the pre-Raphaelite phenomenon is defined by the dedication of his ambition to the public paintings that progressed during the years when Rossetti's "Ecce Ancilla Domine," or "Paolo and Francesca," Millais's "Isabella," "Christ in the House of His Parents," and "Ophelia," and Ruskin's championship of the Brotherhood against "the loudness and universality of the howl which the common critics of the Press raised against them," took form in the scheme of art. Watts is identified with another order of thought, the order that obtained before public art went plainly among forlorn hopes, conducted thither under the protection of officialism. While the pre-Raphaelite energy was straining to express with utmost precision the discoveries of a penetrating curiosity, Mr. Watts, not less eager, not less in earnest, was gathering his power to realise the qualities of measure, authority, discretion, that should characterise a public treatment of public matters. The private side of his thought, uncommissioned and unsubmitted to general

standards, had naturally comparatively unimportant expression.

Besides portraits, Mr. Watts exhibited, between 1848 and 1852, the two compositions, "Life's Illusions" and "The People that sat in Darkness," already named, and "The Good Samaritan." From 1852 to 1857 he exhibited nothing. In 1857 he showed two portraits, one of which, the delightful child-portrait of "Miss Mary Fox," with her Spanish pointer, Elia, is in the Holland House collection. A group of "Mrs. Cavendish Bentinck and children" was at the Academy of 1858, and in 1859—the year of final labour on the Lincoln's Inn fresco—"Isabella," and portraits of James Lothrop Motley and of Alfred Tennyson: this last one of Mr. Watts's portrait triumphs.

In these years, then, we have only three pictures that represent the pictorialisation of ideas, as the later series of Mr. Watts's art has shown that he interprets the intellectual and spiritual ideal in art. One realises that the most important and completest expression of his aim was, at that time, fulfilling itself in mural decoration; that the portraits represent his trained observation at work on life, and, moreover, instances, such as that of the drawing of

the philanthropist, Thomas Wright, of Manchester, exhibited in 1851, his enthusiasm for noble issues of life. Yet such a picture as "Life's Illusions" is not without bearing on the intellectual aspect of the subject.

I have said that it may be taken as the forerunner of the images of Life, Death, and Passion, though the long break in the continuity of this view of thought—so far as his painting records the mental tendency of the painter—isolates it as a premature expression of thoughts not effectively predominant till much later. For that reason it seems better to consider it here, in connection with Mr. Watts's early and completed activities, than in a survey of his whole philosophy. The explanatory note given to "Life's Illusions" in the catalogue of the New Gallery exhibition of Mr. Watts's pictures (1896–7) may be quoted. It runs:—"An allegorical design, typifying the march of human life. Fair visions of Beauty, the abstract embodiments of divers forms of Hope and Ambition, hover high in the air above the gulf which stands as the goal of all men's lives. At their feet lie the shattered symbols of human greatness and power, and upon the narrow space of earth that overhangs the deep abyss are figured the brighter forms of illusions

that endure through every changing fashion of the world. A knight in armour pricks on his horse in quick pursuit of the rainbow-tinted bubble of glory; on his right are two lovers; on his left an aged student still pores over his work by the last rays of the dying sun; while in the shadow of the group may be seen the form of a little child chasing a butterfly."

Originally, the words "Sic transit gloria mundi" enforced the suggestion of the title; but without these, with no title at all, the idea of the picture is unmistakable. The thought that all must one day end, of "*le vide et le néant*" that engulfs the insatiable, questing movements of life, has quickened the words and images of art since the beginning: and that not least when formal thought or image of death has no entrance into the work. The counted number of our pulses is as instant a thought to the artist as to the valetudinarian; though to the one the briefness and zest of the adventure, to the other its peril, determines his attitude. The high passion of art is an appeal against the proscription of beauty. Of certain consummate moments, sights, intimacies, the artist, setting them in eternal lines, declares Death shall not brag they wander in his shade. In the presence of changeless beauty, paying no

tribute to time, himself immortally young and puissant, where would be man's instinct to celebrate perfection in refractory, awkward words, in sticky paint, in clay, in musical notes?

But if, in a sense, the whole beauty of art is an expression of the mood of the writer of Ecclesiastes, if the passion of the ways of the heart, and the sight of the eyes, and the plenitude and magnificence of life beneath the sun, have most intimate and intense significance when discerned as in an interval of clear and sweet light between the lifting and the falling of darkness, it must be as the incentive to concentrated appreciation of opportunity that the fleetingness of life affects the thought of the painter. He is pledged to discern and express the beauty that can never fade into nothingness, to show life touching lips with immortality. It is impossible for him, whose art is formal, for whom only formal beauty and impressiveness exist within the terms of his art, to declaim the "Vanitas, vanitatum" of the preacher to our minds, and yet preserve the appeal of beauty that is his medium of reaching our sense.

"Life's Illusions," with its centre of thought in the gulf that swallows up the pursuer of the

bubble glory, over whose nothingness float the visions of beauty, hope, and ambition; its negation of the hope that love, valour, wisdom, or innocence may be an immortal endowment, is clearly unfortunate as an essay in painted philosophy. But if a minor poet might have furnished the argument, only a painter of sensitive hand and of beautiful ideas of colour could have so expressed it. The golden flesh, the white draperies and flowers are of beautiful quality, and throughout the work, in the background and elsewhere, there is fine poetry in paint if not in subject. The cartoon of the same year, "The People that sat in Darkness," is in a more powerful vein of thought. The turning of eager eyes towards the light, wonder and hope awakening in the mass of life, are realised with directness.

"The Good Samaritan" (1850), apart from the fine drawing of the nude figure upheld with grave compassion by the Samaritan, apart from the nobility and insight of the realisation, is expressive of Mr. Watts's attitude in the purpose for which it was painted. As the Royal Academy catalogue notes, this picture was painted "as an expression of the artist's admiration and respect for the noble philanthropy of Thomas Wright, of Manches-

ter." It was presented by Mr. Watts to the city of Manchester, where it now hangs in the Corporation Gallery.

NOTE.—Ruskin's words, written in 1857, give the impression of Mr. Watts's achievement in the first period of his maturity. As early as the forties, Ruskin, writing to a friend, asked: "Do you know Watts, to my mind the only real painter of history or thought we have in England? A great fellow, or I am much mistaken—great as one of these Savoy knots of rock, and we suffer the clouds to lie upon him, with thunder and famine at once in the thick of them." The question, and the somewhat huge statement of affairs, are Ruskin's initial mention of the artist. In 1857, the sum of his observation is given in these terms: "We have, as far as I *know*, at present amongst us only one painter, G. F. Watts, who is capable of design in colour on a large scale. He stands alone among our artists of the old school in his perception of the value of breadth in distant masses, and in the vigour of invention by which such breadth must be sustained, and his power of expression and depth of thought are not less remarkable than his bold conception of colour effect." The classification of Mr. Watts among "artists of the old school," among whom, nevertheless, he stands alone by virtue of all his virtues, is interesting. It marks, of course, his independence of pre-Raphaelism.

CHAPTER VI

PORTRAITURE

The opportunity of London—Little Holland House—Society—Intimate portraiture—The ideal of sight—Mr. Watts's ideal.

THESE various achievements of Mr. Watts suggest the way of life that brought him the suggestions for his art. Portraits of people of distinction, some that show his establishment as a portrait-painter of society, others, like those of Sir Henry Taylor, and Tennyson, and those in the "Lawgivers," recording his intercourse with the intellectual and imaginative life that centred in certain London houses of the fifties or sixties, localise the painter more than any record of his outward life would do. He has always lived much in thought, and his portraiture is a full expression of his conversation—to use the word in its plenary sense—with contemporary life as the foremost characters of more than half a century have reflected it in their

thoughts. Speaking broadly, the twenty years that followed the completion of the "Lawgivers" are the supreme period of his portrait art, and it is in portraiture that much of Mr. Watts's most splendid and direct work is to be found. In these years he reached a height of perception that he has not excelled, and exercising this perfection of his gift of intellectual sight chiefly in portrait-painting, the sensitiveness to thought that later embodied itself in the symbolical figures of his "painted ideas" was finely instrumental in discerning the thoughtful breath of living men.

The finest of these portraits are as much spiritual or intellectual presences as any abstract figures. They represent the "human abstract" that is the value of a man to the visionary. And for that reason they are defined and characterised with intensity. Indifference to colour, form, aspect, is incompatible with eager perception of the indwelling spirit—call it soul, instinct, intelligence—that informs the animated body. Mr. Watts had the vision and the sense for fine portraiture. What was his opportunity?

The time was favourable, and the place—London—equally so to one favoured with the endowments of Mr. Watts. In the fifties and

sixties much began whose fame we have since been celebrating, and among the figures of the men and women who were young then and are now dead and renowned, moved those of an older generation, their presence communicating charm and suavity acquired in an order of society then already non-existent save in their personalities, and now effaced beyond discovery. A centre of the life that obtained its distinction from the old order and the new was Mr. Watts's home about the time when his powers were concentrating themselves on portrait-painting. In 1850, or thereabouts, began his connection with Little Holland House.

This Little Holland House was not, of course, the present building in Melbury Road, with whose public studio most Londoners are familiar. "Old" Little Holland House—a low-ceilinged, rambling building, suggestive of days when it was a farmhouse among the fields—was the home of Mr. Henry Thoby Prinsep, whose wife was one of the daughters of Judge Pattle, the Indian judge. An unfinished painting of Mrs. Prinsep and of one of her sisters, Mrs. Dalrymple, hangs in the Little Holland House studio, and portraits of the other two beautiful sisters, Lady Somers

and Mrs. Jackson, reinforce the charming idea of life in the beautiful, dim house, with its painted rooms and tree-shaded lawn. The fifth sister, Mrs. Cameron — the neighbour, friend, and photographer of Tennyson, one of the most strongly and humorously charactered women of that day—also comes into the intimate group within the house. The almost Eastern hospitality and the charm of the household brought a distinguished society into the life of Little Holland House.

To Mr. Watts, through his friendship with Lord Holland, Mr. and Mrs. Prinsep owed their discovery of the house, and shortly after they became Lord Holland's tenants it was arranged that he should make his home with his friends, building himself a studio.

Besides the Prinsep family—the sons, Valentine, the present R.A., Arthur, the model of "Sir Galahad" and of "Aspirations," and Miss Alice Prinsep, whose portrait beside the piano in a blue dress, painted in 1867, ranks with the "Miss Violet Lindsay" or "Miss Rachel Gurney" in freshness and youth of beauty—many of his models were studied by Mr. Watts from the fortunate centre of familiar acquaintance.

A few among the many names of those who

crossed the sunny lawn or sat under the trees in summer, who met to hear music or to talk in the pleasant rooms, suggest the connection between the habitual society of Mr. Watts and the public world of thought whose memorial his portraiture is designed to give. Tennyson, whose "Lancelot and Elaine" was written here while Watts was at work on the early "moonlight" portrait, and Browning, Sir Henry Taylor, and his wife's cousin, Aubrey de Vere, were of the group. Ruskin was a visitor, so, too, were Thackeray and "Dicky" Doyle, representing literary and graphic humour against the prompt and graceful wit of Mrs. Procter and Mrs. Sartoris, and, in hardly less degree, of Lady Taylor. To these beautiful and accomplished women, two of a brilliant ancestry, Lady Dufferin and Mrs. Norton—whose wit and beauty, at all events, gave Meredith the sparkling swift idea of his "Diana"—must be added, and the golden-haired Mrs. Nassau Senior, the endeared "Mrs. Arthur" of her brother's *Tom Brown's Schooldays*. Leighton, Millais, Holman Hunt, and more painters belong to the group, and, to make music in the candle-lit evenings—one thinks of the "Joachim" portrait to find the thought of

the sound and the lights and shadows in the room—Joachim and Hallé.

It is not, I think, fanciful to attribute the "mood" of Mr. Watts's portraiture, the quietude and integrity of his ideal presentment, to the circumstance that his ideas for not a few of his best portraits have been gathered by imperceptible additions of acquaintance with the face he was painting. First in the house of Lord Holland, and, when his art was fully mature, in intercourse with a representative society in London, he had the opportunity to inform himself gradually, and in conditions favourable to an expressive life in the face he studied, of the significance of his subject.

Obviously, such an opportunity is only of avail in the perfecting of a standard of portraiture if the painter has the constant inspiration of an unattained ideal of sight. Rembrandt's portraits of himself, the Philip IV. portraits of Velasquez, are supreme examples. Here each act of painting is an act of sight, the sum of possibilities increasing with the successive records, the series a climax of perception and expression. Whistler's portrait of his mother is the end of a like, but less consciously applied, series of visions. Not the

result of acts of painting, fixing the limits of discovery as the basis of the next attempt, but a single impression with the sense of unpainted memories in it, seems a description of the painting. But whether pictures or pictorial memories were the outcome of previous acts of sight, the result of these acts of sight, when finally the subject is expressed, is, if the painter conceives of perfection in his work, to quicken sight to its highest sense and energy for the fine task of identifying the sum of perception. A familiar subject, or, to be more exact, a subject studied through a long experience, discovers to the high artist this finest opportunity for investigation, for discrimination of the really essential. And this discrimination, discounting, as it will, the obvious and roughly marked generalities of character and the official or social accessories, is apt to present a figure more reserved, less responsive or expressive in manner than acquaintances or the ordinary spectator conceive to be requisite. To such fine portraiture, an expression of sight that has penetrated to the individual in his isolation, where he has himself without compromise or reinforcement, Mr. Watts's intellectual portraits—those he has painted with free exercise of his gift—belong. But his chief

reason for painting portraits other than commissioned works brings a leading sense into his realisation that breaks the reserve of expression to allow of intellectual manifestation.

Not Velasquez, with a late-in-time Hapsburg for his model, nor Rembrandt, studying the tragedy of Rembrandt, fixes the idea of such portraiture as this. Perhaps Titian, if the indwelling spirit that looks out of the unforgettable grey eyes of the "Young Man" in the Pitti had more concentration in its intellectual apprehension of life, suggests the point of view most closely.[1]

[1] The painter's own account of his practice is complete. In answers to questions put by the writer of "The Works of Mr. G. F. Watts" (*Pall Mall Gazette*, Extra, No. 22), the artist spoke as follows:—"It is a mistake to consider that my portraiture is in the ordinary sense 'ideal'; it is intended, on the contrary, to be very real, and to make it so my endeavour is to paint the mental as well as the physical likeness. I always try, as the chief essential, to sink myself altogether in the portraits I paint. . . . How far I have succeeded in my object I do not pretend to say, but that has always been my endeavour, for I have wished to oblige the beholder in looking at the portrait to think wholly of the face in front of him, and nothing of the man who painted it. . . . In my imaginative work I consider myself perfectly free as to detail so long as I do not violate any law; but not so, of course, in portrait-painting, when

while giving my mental faculties full play, so as to seize my sitter's intellectual characteristics, I observe equally the physical minutiæ. To assist myself, I converse with him, note his turn of thought, his disposition, and I try to find out, by inquiry or otherwise (if he is not a public man, or is otherwise unknown to me), his character and so forth, and having made myself master of these details, I set myself to place them upon the canvas, and so reproduce not only his face, but his character and nature."

CHAPTER VII

THE PUBLIC PORTRAITS

Intellectual portraiture — Progress of conception — The National Portrait Gallery Collection—"Lord Lawrence" —The heroic attitude past and present—"Garibaldi" —"Lord Tennyson" — "Gladstone" — "Carlyle" — "Russell Gurney" — "Joachim" — "Burne-Jones" — "Rossetti"—"Matthew Arnold"—"William Morris" —"John Stuart Mill"—"Cardinal Manning."

MR. WATTS'S ideal of portraiture, then, may be described as the intimate study of a man in the mood of his vocation. In a sense, such portraiture is necessarily ideal. The aspect chosen is that of the finest efficiency, when the matter of the world, of thought, of experience, is tributary to the faculty exercised by the writer, the artist, the statesman, or man of action. For the mood of a vocation disengages the spirit from the abatements of diffuse or uncongenial life. In that mood effort is inspired and supported by a sense of power and of unutterable desire, to whose ideal of attainment only the direction of the enterprise

is submitted. To be responsible to an emotion or conception so importunate that all reality seems at times reducible to the hint in material things of their serviceableness as illustrations of that idea, relegates much of character, acquired for the needs of everyday, into insignificance. To the artist, all life that is not tributary to his craft is immaterial when it comes to the point of fulfilling his engagements with himself. His public and private adaptabilities, the scruples of civility and economy that determine the greater number of his engagements, and whose observance characterises him to his acquaintance, are extruded from the array of facts that he considers for the purpose of his art.

It is this part of character—a part that takes place on a higher level than that of the common platform where the action of life passes—that Mr. Watts seeks to disengage and memorialise in his public portraits. The human spirit as it lives and moves when it looks for its satisfaction in itself, and in the increased activity and efficiency of its powers—that is the chief intellectual motive of the presentment.

The early portraits, those that are the triumph of Mr. Watts's art of observation,

and those latest in time, alike testify to the earnestness of his intention. But as I have said, the period between his monumental painting and the production of the greater number of his symbolical and mythical works — roughly, between 1859 and 1880 — is the time when portraiture held the most important place in the scheme of his art. To give a comprehensive account of his portraits is impossible. Many have never been exhibited, passing from the artist's studio to their possessors without public knowledge. The sum of his commissioned portraits, and of the gifts he has made—such as the portrait of the first Lady Tennyson with her two little sons—is known, perhaps, not even by the painter. But though a complete record of his work would have historical worth, the augmented number would add nothing to our knowledge of Mr. Watts's portraiture. The fine series of portraits of public men in the National Portrait Gallery, others at present in the artist's possession, the "Russell Gurney" in the National Gallery, his own portrait at the Tate Gallery, bequeathed by Sir William Bowman in 1897, "in testimony of the love he bore the painter," are the crowning examples of his public portraiture, and they are among

the most familiar of pictures to Londoners. In addition, some of the finest of the private portraits were brought together at the New Gallery in 1896–7, and hardly a year passes without Mr. Watts lending examples to exhibitions in London.[1]

One may assume, then, that the portraiture of Mr. Watts is not less known, and allowing for the more limited appeal that a portrait, as compared with a "subject" picture, is said to possess, not less appreciated than his symbolical work. Assuming this, one may turn to the sequence of his portraits, as the general sources of knowledge mentioned just now reveal them, and attempt to trace something of the development of the artist's thought and power according to the ideal given in his own words, and more splendidly expressed in portraits such as the "Russell Gurney."

A writer who treats the art of Watts with intimate appreciation has written of an early portrait that it "gazes into our eyes with a triumphant sensuality of soul, implacable, amiable, interrogatory." I have not been able to identify the portrait that expresses

[1] At the end of this book will be found a list of the Watts portraits in the National Portrait Gallery, with the date (when ascertainable).

this polemic turmoil of being. But the early portraits, though they have not the beauty of some later ones, do show, I think, apprehension of qualities in the sitter that are not intellectual acquisitions. They have not the beauty of the later ones, the colour is often hard and crude—I am thinking of various women's portraits, where colour is chiefly exercised—but the mood of the presentment seems to be more sensuous than the later aim allows. The tongue-tied preoccupation familiar as the special aspect that Mr. Watts, alone of modern portrait-painters, knows how to get sight of, the mood that is between a man's soul and himself, was apparently not the tenure specially desired by the painter of the early portraits. They are self-expressive on more social terms, seem more harmonised with the external world.[1]

[1] The writer already quoted gives his observation of the development of the intellectual or spiritual motive of Mr. Watts's portraiture in words pitched to a keen sense of his subject. He writes: "Thoughtfulness comes slowly into these faces, as the soul of the painter trains his hand to finer uses. At first a blank, then an animal intelligence, then will, then the desire of beauty, or knowledge, or power, then the consciousness of self, then personality unconscious even of its own presence, then the passion of an idea, into which the whole man

Of these portraits of his youth and of the Florentine days, none, I think, are in a public collection, though some are to be seen at Little Holland House. The earliest public example of his portrait-painting is "The Eighth Duke of Argyll" in the National Portrait Gallery, but the short period that separates this from several of the finest portraits that we owe to Mr. Watts makes it undesirable to linger specially on a less important work just because it is earliest in time. The "Lord Lawrence," of two years later, hangs near by, a dominant example of Mr. Watts's art in the early sixties. The man who, by his wisdom, held the Punjab for England through the Mutiny is a momentous subject. The idea is of a man who keeps a garrisoned state in the decision of his mind. A massive head, surcharged with the authoritative brow, an iron jaw, folds of flesh on the great neck, and, deep-set beneath the structure

passes more visibly than in life (as in the portrait of Joachim), or the soul itself, fluttering a faint body as a flame is fluttered by the wind (as in the portrait of Swinburne) the portraits grow before us, building up man out of dust and breath, as in the first Creation." The idea of the climax that reaches its height in a portrait such as the "Joachim" could be no more sensitively recorded than in these words.

of the brow, eyes indomitably sentinel—that is the image of soldier and statesman, spokesman and actor against frenzied assailants of the supremacy of his country.

When one thinks of the splendid big-spoken assertion of a purely martial portrait, such as Reynolds's "Lord Heathfield," one sees how far the intellectual element predominates in Mr. Watts's realisation of a man of momentous national action. The rhetoric of Lord Heathfield's gesture, that eloquent grasp and disclosure of the key, marks the hero on the old terms of history. Statesman and soldier, man of the weighty brain and strong arm, painted at the time when the country he had served gave him the honour of orders and titles, and, on nobler terms, of a higher opportunity for national service as Governor-General of India, the public position of Lord Lawrence in 1862 presents something of a modern equivalent to that of the man who kept the key of the Rock. Yet to reproduce the rhetoric of the Lord Heathfield, celebrating a completed and eloquent action, triumphantly signalling the hero to English posterity, would be, for this nineteenth-century painter of a contemporary man of valour, as much an anachronism as the reproduction of the perruque of the defender of

Gibraltar. There is no incentive in the Lord Lawrence; nothing of the ballad spirit that stirs the imagination at sight of the Lord Heathfield. That is notoriously gone from the inspiration of the painter, gone from the realisation of heroism that he studies. The attempt "to fix one mode of life as the essence of life" is not fully realised to modern senses by any summarising gesture or attitude. Lord Lawrence is as indomitable as Lord Heathfield, but his service is never done. He is beset with vigilant thoughts, and only by emphasising the intellectual outlook, disquiet, without the "ease after war" of the elemental military hero, is a mode of life that binds within itself the potent and enduring elements of character to be represented to the modern relative spirit.

The portrait of Garibaldi, in Mr. Watts's possession, must belong to about the same time as the "Lord Lawrence," if, as I gather, it was painted during Garibaldi's visit to England in 1864. The two stand in interesting relationship. Technically, the "Lawrence," with its massive realisation of structure, its careful record of the observed realities—the veins of the face are carefully painted—the muscular presence of the man, no less than his intellectual hardihood asserted so prominently

against the blue-green deeps of the background, is carried far beyond the "Garibaldi," whose foundation is a few hours' study from the life. The golden flesh-tints of face and hands, the russets and reds of the gown and shirt, are sunk and flat, seeming a presentment on the terms of a vision called up on the darkness of thought, defined but undetached. Lord Lawrence confronts the spectator. Garibaldi is absolutely withdrawn, retired into the dream roughly interpreted to the world by the campaigns and politics of the *Risorgimento*. The poet, the fervent and chivalrous patriot, something, too, of the "divine stupidity of the hero," is apprehended. A "legend" of Garibaldi might take form, to a nation and age that had no knowledge of nineteenth-century European history, from a portrait of this quality.

I have dwelt initially on these two portraits of men who figured actively in history, because they mark, more than the portraits of more purely intellectual men, and in an early stage of the time that included Mr. Watts's most finely characterised work as a portrait-painter, his leading sense for the intellectual and imaginative elements in the mind of his sitter. Naturally, that is to be studied in fuller

variety and compass in the portraits of writers, artists, statesmen whose action was in their eloquence. In the National Portrait Gallery the "Lord Lawrence" of 1862 is succeeded by the "Lord Tennyson" and "W. E. Gladstone" of 1865. The "Swinburne," in Mr. Watts's possession, is another example of this year, while the fine portrait of himself, bequeathed by Sir William Bowman to the Tate Gallery, representing the "Signor" in slouch hat and dark velvet coat against a grey panelled wall, is dated 1864.

The "Tennyson" of 1865—the full-face, laurel-background portrait—is not to be compared to the "Tennyson" of 1859, the "moonlight" portrait, now in the possession of Lady Henry Somerset.[1] It is the third portrait of the poet painted by Watts—the fourth, if one includes the "Lawgivers" representation—and probably the best known of any. Painted on coarse canvas, mostly with a thickly charged brush, the flesh shadows loaded with brown, the leaves with vivid green, the flesh singularly harsh, and the structure of the face rigid and inflexible, it is probably owing to the dominating forehead, and the accentuated

[1] The "Tennyson" illustrated is neither of these but the Trinity College portrait, painted in 1890.

poetic convention, that the popularity of the picture is due. Behind the laurel screen from which the oblong block of the head emerges, gleams moonlighted water, full blue, completing the idea of the environment. The poet's mantle, the laurel, and the moonlit waters, even the down-bent eyes, realise the presence of the poet on terms that fulfil a conception of lofty isolation with the eternities of thought, cloistered from the world by "perilous seas forlorn." In one sense this is an official portrait of the Laureate, and the ideal of the office takes the place of the more intimate ideal of the poet given in the 1859 portrait.

The "Gladstone" has been praised as "a prophecy as well as a portrait." Turning to this canvas, painted in the same year as the seriously romantic "Tennyson" and as the ardent "Swinburne," one has an opportunity to realise how sincerely the hand of the artist waited on his occasion, how fully and distinctly the occasion presented itself to him. This determination to let no habit of handling bias his realisation of the report of his observation is a main principle of Mr. Watts's portraiture. Indeed, he holds it on terms even more exigent in the obligations they impose on his attitude

towards his sitter. Not only is he vigilant lest the practice of his hand should outrun the direction of his eye, and a formula take the place of a report, but, as already remarked, this vigilance is partly directed to exclude any manifestation of his skill that shall come between the subject painted and the spectator. The artist and the moralist decide the issue on favourable terms for the work of art when observation and skill to realise the form and presence are as finely veracious as those that have empowered Mr. Watts to create his masterpieces of portraiture.

In no portrait is the directness and concentration of his vision more forcibly shown than in the "Carlyle," painted, in 1869, from one short sitting. That Carlyle stigmatised the likeness as that of "a crazy labourer" is inevitably quoted, and has some interest, though not as criticism. The likeness is wrought at a heat of realisation. The shrunken sage of Whistler's "Carlyle," dyspeptic, fallen into silence and a baffled dejection (Carlyle's experience of subserving a pattern, if he were conscious of it, invites speculation) is the negative of the Watts portrait. The tough, hardy stock of Carlyle's

ancestry tells out in this likeness. The stiff and ruddy face, the old stiff hands are those of his weather-worn forefathers. But the force of the portrait is in the mouth—the under-lip protruded, the stubborn beard thrust out with the push of the chin in scornful talk. And over the grimness, the intolerance of the mouth, the eyes of an old and worn and lonely man, harassed, committed to a forlorn struggle with memory and the untoward tendency of the present, denote the sympathy of the painter, and seal the portrait, with all its ruggedness, as one of the finest "humanities" of Mr. Watts.

Other portraits of the sixties that stand out as typical of Mr. Watts's highly trained power to discern the essential elements in men of widely different potency and life are the "Russell Gurney" and the "Joachim," two that are among the greatest English portraits of the century. The "Russell Gurney" is the completest. The subject of study is a wider range of individuality than the absorbed music-making Joachim presents. It is a simply treated portrait, reserved in colour as the "Gladstone" or the "G. F. Watts," though with more salience in the disposition of tones. The sitter, a former Recorder of the City of

London, and a man of noteworthy mind and character, lives on the eye with a spirited intensity that organises the very idea of intellectual life. The tenuous head; the settled dignity of authority maintained in the alert glance of the quick eyes, and in the firm, fine mouth; the spare structure of brow and nose; every feature expressive of keenness of mind, blent with humour and tempered with courtesy —that is the intellectual idea of the portrait. And how finely, looking solely to the work of the hand, the subject is presented. The attentiveness of sight, recorded with such certainty in the well-established forms of the eyes, the eye-sockets, brow, mouth, chin, is that of a great draughtsman. The handling of the paint has the quality of beautiful expressiveness which is the sign of mastery of the material, that is to say, of power to imagine in terms of matter.

The imagination of the "Joachim" is exercised on a more purely emotional subject than any of the portraits hitherto mentioned. It may stand beside the "Russell Gurney" as one of the most beautiful of the Watts portraits. The "facture" of the paint is as fine, the apprehension of the planes of the subject as logical, though looser and broader than the

chiselled definition of the "Russell Gurney"; the colour—this is a lamplight study—has depth and warmth beyond the colour of the other picture, though no greater range. On the obscure darkness of the ground the music-making face and hands, seen broadly in a diffusion of warm light, are placed in performance of some intimate passage of sound. The bow-hand—is any potency of the hand more subtly expressive than this?—held low, the sensitive fingers of the other hand stealing after the sound that they, equally with the brooding thought, seem to discern latent in the strings, express the translation of the whole being of the player into the act of playing, of interpreting the unheard melodies, sweet, poignant, fugitive into dimness if the mood lifts that is behind the half-veiled eyes.

If the "Joachim" is eloquent of sound, heard and unheard, the "Burne-Jones" of 1870 is a hardly less fine presentment of the vision that sees through, not with, the eye—to use Blake's distinction between the eye as the window of observation for the imagination, and the eye as a deluded witness of "reality." The "Burne-Jones" is a finer portrait than the "Rossetti" in the National Portrait Gallery, which must, I think, have

been painted about the same time. But the "Rossetti" is of equal truth as a representation of the sensuous visionary to whom the secret ways of sleep and dream are troubled with the questing feet of the passionate pilgrims of love, who, coming and going on their service, take with them into dreamland thoughts that should have loved and mated with reality. Passing on with some regard for the chronological sequence of portraits representative of the finest qualities in Mr. Watts's work, one may note, after the "Rossetti," the "Matthew Arnold" (1879), and the splendid, sanguine head of "William Morris" (1880), characterised with a full-blooded energy that again marks the plenary terms Mr. Watts can make with the intellectual individuality of his sitters. The portrait of William Morris, the ardent assertive lover of life and work and beauty, whom love for the principles of these things involved in irreconcilable hatred with his century, with the "privy paw" of mechanical manufacture laid on the individual pattern of working life, hangs near the "John Stuart Mill," thin-lipped, astricted, incredulous of the need of song, the need of craftsmanship, that Morris charged on the mechanical scheme of the world with such passionate tenacity.

But the chance contact of personalities, save to suggest how various is Mr. Watts's representation of his age, must be disregarded as a subject wayward to an attempt to note the most characteristic of the Watts portraits. The "Cardinal Manning" of 1882 is one of the most imposing of these. Indeed, with the exception of the "Lord Leighton" of 1890, it is the most "magnificent" of any of Mr. Watts's portraits of men. For in the Cardinal's vestments he had a subject that gave his Italian masters splendid opportunity in the flush and brilliance of the colour, the exquisiteness of fine lawn and lace; and in the personality of the nineteenth-century Cardinal were traits of character more subtle to disengage, more rare to present, than the supreme priesthood of Italy offered to painters. The pose is that frequent and naturally assigned pose of various ecclesiastical portraits—the dignified figure of the priest in the seat of authority, the arms resting along the arms of the chair, the hands held forgetfully, as in thought, the whole bearing reticent, unassertive, yet representative of the most prevalent supremacy the world has conceived. The emphasis of this portrait is in the eyes. The forehead, as in all portraits that bear the full mark of Mr. Watts's

power, is painted with stress of discovery and of concentrated thought, but the eyes in the deep sockets beneath the angle of the eyebrows have the force of an exclamation in the austere presentment of the face. The flesh-painting is hardly beautiful. The harsh grey shadows in the cavities of the temple and beneath the cheek-bone seem to lie on dead flesh. The flesh of head and hands is morbid, the hands dry and harsh and dark against the delicacy of the lace, the face rigid and corpse-like round eyes that vividly penetrate the mysteries of life. Neither is the splendour of scarlet cape and gold chain, the pontifical fineness of lace and lawn, consummately painted. It is able, not exquisite. True to his design Mr. Watts has not glanced aside from the intellectual idea at the insinuation of his senses. These are vestments worn by Cardinal Manning, sufficiently, even joyfully, rendered up to the point when the painter might assert his lordship and insist on his right to an exquisite celebration of materials. At that point the eyes of the artist seem to receive a signal from the reason, and the completion of the portrait is announced on the authority of the intellect. The perfect fulfilment of such a scheme is outside the tenure that Mr. Watts desires.

CHAPTER VIII

SOCIETY PORTRAITS

Portraits of Women—Decoration—"The Earl of Shrewsbury"—"A young lady" (1837)—"Miss Lilian Mackintosh" (1902)—"Mrs. Constantine Ionides"—"Lady Holland"—"Mrs. Prinsep and Mrs. Dalrymple"—"The Countess Somers"—"The Hon. Mrs. Percy Wyndham"—Theories on dress—The Etonian—"Claptrap."

OF the men's portraits I have named a few, attempting to suggest, by examples to be seen in public galleries, the salient features of the mass of unparticularised work. Making Mr. Watts's public art, his life's gift to the nation, the chief field of selection, the idea of his power as a portraitist of men is fairly to be apprehended. But one must add a few notes as to his women's portraits before the suggested idea can be supposed in any measure adequate.

For two reasons, what I have to say about these seems best said separately. The public collections cannot be used in illustration, for

one thing, and, a more important reason, the intellectual idea is less prominently asserted. If, in writing of the portraits hitherto named, I have said little of the decorative aim as compared with the intellectual, it is in deference to the evidence these pictures present of the relative importance of the two ideas in the artist's mind. With a sensitive dislike to the inexpressive ugliness of modern dress as most men assume it, he has never, I think, painted a full-length man's portrait save where, as in the case of Lord Campbell, robes of office supply the decorative opportunity for his art. Even in three-quarter portraits, robes are his only inducement to adventure on a decorative *motif* of any elaboration, and as I have suggested in the case of the "Cardinal Manning," the decorative aim is, even then, plainly subsidiary to the purpose of intellectual presentment. The half-length or bust portraits are, indeed, almost always well-considered as decorations, but invention of detail is limited to the service of realisation of the idea. For instance, there is the "Tennyson" with the laurel fence and the gleaming water, the "Sir Henry Taylor" and the "William Morris," each with a branch of poet's leafage—bay, myrtle, laurel, which, I am not sure—struck

across the finely fused surface of the background. Each is undoubtedly a decoration, but one sees plainly the reason, ulterior to the pictorial idea, for the introduction of these accessories. Perhaps the panel portrait of "The Earl of Shrewsbury," in Mr. Watts's studio, is most nearly designed for pattern. The deep and cool blue-green of the background that surrounds the vigorous flesh-tones —with more of silver in the shadows than tempers the flesh of "William Morris"—the suggestion of woody landscape reinforcing the tints of the sky, seem the expression of a purely pictorial apprehension enhancing the "poetry" of the subject without other end than that.

But for examples of decorative portraiture on elaborate terms one must look to portraits such as the full-length of "The Hon. Mrs. Percy Wyndham," or various three-quarter lengths, of which "The Countess Somers" or "The Marchioness of Northampton" are examples to be seen in Mr. Watts's studio. The sequence of women's portraits that includes these canvases began—so far as catalogues keep the record of Mr. Watts's painting—with the two unnamed portraits of "A young lady," exhibited at the Royal Academy of 1837 when the painter was twenty, and received an addi-

tion in the portrait of "Miss Lilian Mackintosh," seen as recently as the 1902–3 Exhibition of the Society of British Artists. In 1840 the bust portrait of "Mrs. Constantine Ionides," in a turban, was at the Royal Academy, a noteworthy example of Mr. Watts's early work, observed for character and scrupulously painted. The likeness of "Lady Holland," painted in 1843, has been mentioned. Here the perspicacity of the "Mrs. Constantine Ionides" has of necessity given place to a more conventional apprehension. Lady Holland holds flowers, and other portraits, such as that of "Miss Marietta Lochart" or "Lady Powerscourt," which from their technical and chromatic likeness to the "Lady Dorothy Nevill" I take to belong to the Italian period, show the exclusive amiability of a Lawrence. The colour is harsh; vivid skies are behind the smooth heads and bright robes of the figures. From these to the first "Little Holland House" portraits—to give a collective title to work of the later fifties and early sixties—is a change to a graver, more ample disposition of draperies, a more still-faced mood of expression. The unfinished portrait of "Mrs. Prinsep and Mrs. Dalrymple," standing composedly side by side, in robes of a rich and almost sombre dye,

falling in harmonious folds, shows the change, and foreshadows the statuesque ideal of "The Hon. Mrs. Percy Wyndham."

With the sixties, however, one notes the incursion of the pre-Raphaelite influence on Mr. Watts's scheme of rich colour. This, developing on the basis of his early experiments in painting the actual colours of aniline-dyed stuffs, is responsible for colour-excesses such as the "Lady Margaret Beaumont and Daughter" of 1862, or the medley of the full-length "Mrs. Nassau Senior" in the violet dress against the green curtain. If the "Bianca" of 1863 could be classed among portraits, it would rank as the crowning example of this impulse towards joyful colour and the painting of clear beauty in women, but that place among the portraits is more appropriately, though far less completely, filled by "The Countess Somers." Less completely, for the whole impression of the picture is not beautiful as, when one takes closer account of it, one might expect. The deep full blue of the dress, opened at the neck over a red vest, the gold background, the fineness of lawn wristlets, of the pearls and shimmering bangles, above all, the fluent painting of the hand and of the fair, smooth face, a little heavy-lidded, with full

brown eyes, are separately able rather than parts of a beautiful whole.

"The Hon. Mrs. Percy Wyndham," as already suggested, is the issue of another ideal of beauty, less charmed by a delightful reality than bent to set forth a majestic idea of presence.

This portrait, painted about 1867,[1] must be regarded as the most weighty expression of Mr. Watts's ideal of decorative portraiture. A splendid formality characterises the picture. The panel is sumptuously filled, nothing extravagant nor slight, nothing that hints at chance or whim, intrudes on the enduring array of this portrait. The tall, deep-chested figure, drawn to full and dominant height; the left arm leaning, but not for support, on a marble pedestal, and bent upwards from the elbow to touch the slightly-turned head, steadily contemplative; the right resting full-length by the side, is supremely disengaged from animated life. The firmly-set head, the broad, deep shoulders are relieved against a thick growth of laurel, fencing the balustraded terrace where the lady stands with an eternity of seclusion. In the lower right-hand corner

[1] The date, 1877, given to this picture in the catalogue of the New Gallery exhibition is a mistake.

a great red jar holds a mass of magnolias, the warm flushed white of the blossoms bearing out the tempered white of a scarf, twisted and knotted round the bodice of the dress. The colour of the robe, a warm reddish-brown with green shades, is undated. Fashion has no influence over the colour or the design of the dress. It is more sixteenth century than nineteenth century, but beyond the slashed sleeves there is no accent of "costume."

If the evasion of particulars in his male portraits illustrates what Mr. Watts has written[1] of his aversion to dress clothes and top hats, the "Mrs. Wyndham" formulates his ideal of splendid and harmonious dress for women. The painter's indictment of modern dress may be quoted in this connection. He writes: "The ugliness of most things connected with our ordinary habits is most remarkable. A well-dressed gentleman ready for dinner or attired for any ceremony is a pitiable example—his vesture nearly formless and quite foldless if he can have his will. His legs, unshapen props; his shirt-front, a void; his dress-coat, an unspeakable piece of ignobleness. . . . The human form, the noblest

[1] "The Present Conditions of Art," published in *The Nineteenth Century*, February, 1880.

and most interesting study for the artist, is distorted in the case of men's dress by such monstrous garments, and in the case of women's dress by extravagant arrangements which impede all simple nobility and refined grace of movement."

"If in our public schools any attention were bestowed upon the cultivation of the sense of beauty, the educated gentleman would not encourage by his admiration the vagaries of feminine fashions, not because of its changes —'variety is charming'—but because all the changes revolve round a centre of radically bad taste formed by two fixed ideas, that the waist and the foot cannot be too small. Amid all the changes there is no being rid of the stiff contracted waist, really ugly, always so low down as to suggest the positive deformity of short lower limbs . . . nor of the straight compressed shoes, destroying the form of the foot. . . ."

The child, we know, is father to the man. Mr. Watts particularises the child as the Eton boy, who, "grown into the man, dispenses judgments and influences events." This presentment of "Mrs. Wyndham" is an ideal of costume removed from the dispensation of the adult Etonian.

It is, of course, more than that. Not only costume but the calm dignity of the pose, the tenure of life on confident and gracious terms, are the consummation of a fair ideal of beauty. The idea is nobly perfected; but in the process of judicious selection something has escaped that is alienable from an ideal of living beauty only on terms that life itself resents. What Mr. Whistler wrote down as "clap-trap," and painted reverently in the portrait of his mother, and with unerring exquisiteness in other less intimate portraits; the appeal, that is to say, to some sentiment, "as devotion, pity, love, patriotism, and the like," is eliminated from the well-reasoned selection and invention of this imposing portrait. It has nothing of the humanity of Mr. Watts's best male portraits. The beauty is pulseless, and quickens our pulses not a shade. It is neither determined nor swayed by the affections of life. It is invented on terms that are deliberately compounded between the reason and the decorative sense of the artist. The arrangement of the accessories of the scheme, indeed, is not enhanced, so far as one can see, by any persuasive suggestion from the person, time or place. And the truth one comes by, after recording the admiration that the nobility and

splendour of the picture demand, is that "to glance with an eye confounds the learning of all times." One turns from the deliberate study of this monumental portrait to such portraits as the "Russell Gurney," the "Carlyle," the "Joachim," with a quickened sense of the gain to beauty when it is central to our sympathies; when its appeal is not by any dialectic, however eloquent, but by the divine "clap-trap" that convicts the painter of some human weakness or other for the subject he paints, moving him to absorbed realisation of its formal appearance with the vivacity or dream-beauty of its mind and spirit as the leading sense of the presentment.

CHAPTER IX

DIDACTIC SYMBOLISM

Life in a face—Ideas of life—Art and humanity—Art and vision—Blake's symbolism—Mr. Watts's symbolism—Contradictions—Their reconcilement—Whitman and his multitudes—The moral purpose in art—Its action—The Tate Collection—Principle of the collection—Its message—The limits of addressed symbolism—Whitman, Watts, and Blake.

ONLY a superficial judgment would separate Mr. Watts's portraits from his subject pictures as a distinct expression of his thought. As the heroic art of Greece and of Italy was rooted in portraiture, so the great-named forms of Mr. Watts's symbolical painting have arisen from thought vitalised by his study of the thoughtful faces of men. Constant and fine observation of lineaments moulded by the stress of powers that once kept public state as gods, whose authority and dominion are hugely imaged in the legions of mythology, and in the heaven and hell that all religions build as

a refuge in the intolerable void of infinitude, ushered imagination into the precincts of the mysteries whose trace in the clay all forms of concentrated life reveal. Portrait-painting, as he has understood it, is the ante-chamber of mysteries that are the substance of the art he has most cared to create.

The well-known story of the origin of "Love and Death" in the painter's witness of the advance of Death on the happiness and promise of an individual life, and of Love, waked to unutterable fear, called to battle with sobbing breath and unavailing hands against the presence on the threshold, marks the connection between Mr. Watts's portraiture and his symbolical painting. But with no such recorded instance of the promptings that have laid hold of his imagination through the medium of close and intimate study of a living face, one would equally discern the symbolical pictures as the embodiment of thoughts defined to the thinker by deliberate observation of life, and vitalised by sympathy.

There is a windy and immeasurable gulf between the foundation of a symbolic art such as this, establishing its images where observation shows the need of humanity for an ideal, say, of Hope that shall interpret and sustain

the difficult hope of earnest and troubled folk, and a symbolism created by a visionary like Blake, beset with the need of expression within the presence of spectres that are the implacable guardians of his solitude. A personal symbolism, a mythology created in a vast unassuageable need to image ideas to which the whole being is votive, is of necessity esoteric. It is no answer to contemporary questions; it is an outcry that affronts the tarnished opinions of the century as it proclaims incredible beliefs in strange unintreatable gods.

When Blake deals with the accepted world it is with no care to discover hope or consolation for earth-wanderers, strayed and bewildered within the perishing limit of the five senses. To note in his art conceptions founded on delusion—as were, to his vision, all conceptions based on material experience—would have been to deliver his spirit bound to the gross powers of darkness. Of death, for instance, he takes no note as the cause of havoc in the lives that were around the finished life. The revolting grave as it lies before the mourners; lamentation and broken inquiry of the world over its dead; the desertion in the heart of life—his thought finds no induction from these facts. Thought of the grave shows

him the soul, sure-footed on her exploration of its recesses, escaped serenely with lighted lamp from the blank, colourless body. That is an image of the individual hope, beautiful and close to the mood that craves a vaster measure of fulfilment for personal passion and energy. It is nothing to the soul bewildered into submission to grief, or crying out the plea of life against loneliness. To realise an image that would give some divinity to that broken or dependent mood would have been a degrading task to Blake.

To Mr. Watts it is the supreme mission of art.

An image of the "Court of Death" that shall give dignity and consolation to the squalid circumstance of pauper burial: Death as a tender and hushing presence bent over a dead baby; Love as the grave, great-winged protector and guide of Life up difficult steeps; the Spirit of Christianity with the infant creeds gathered in his garments, his eyes cast up in intercession for humanity; Faith, with blood-stained feet, ungirding the sword of persecution as the dawn startles her, and the flowers in her lap, the song of waking birds, shame her violent thoughts—these, and many more pictures, show how closely the observed need

of his century determined the forms of Mr. Watts's symbolic art.

Moreover, not only in choosing his subjects with regard to their potency for rectifying life, but in deliberately surveying the expression of noble minds in all centuries to illustrate their serviceable thought, Mr. Watts brings into his symbolism elements that enlarge it beyond the range of a personal conclusion. What it expresses is mainly determined by benevolence. The necessity to proclaim the imminence of powers on his own soul does not constrain him. He is not among those whose terms recall the shock and urgency of the runner, breaking, in old fatal tales, on the security of some lord of possessions with the cry of bare escape from overwhelming battle.

Mr. Watts surveys a great mass of material for the purpose of his art, nothing less than the philosophy and social order of the time. Of deliberate purpose, he surveys it with the impress of modern thought upon its countenance. Two main emotions one discerns in the painter of the symbolical and legendary pictures—benevolence, and intellectual sympathy. These reconcile manifestations of thought otherwise difficult to unify. Benevolence deepens to a close identification of his perception with the

needs the painter discerns. Creating an image of Love, his imagination centres at one time in the idea of the unavailing pain of certain people over a life that sinks to death. Accordingly, he paints Love imploring, and imploring vainly, for strength to beat back invincible Death, while, as the shrouded figure gains the threshold of the rose-decked house, and stretches his potent arm to put open the door, the face of Love, cast up in final appeal, takes light full on the brow from the hidden face of the conqueror. Again, this altruistic state of mind, creative, it would seem, only when some stress of observed life gives imagination the clue, has an issue quite distinct in the form and attitude it assigns to Love in "Love and Life." Here Love is no frantic child, but a supreme and steadfast presence, his great wings hiding mist-filled precipices from the fearful thought of Life, who clings, her hands in his, her sight drawn up to his down-bent eyes, her whole being given into the noble power of this grave and tender divinity. These are distinct images. In the different measure of power attributed to Love, the impotent sentinel of the house of Life, and Love, the valiant guide and guardian, they are somewhat incompatible as the ex-

pressions of one mind. But the incompatibility is far more marked in "Love Triumphant," flinging his arms up to the radiance of the sky, his wings powerful for flight, the impulse of his body perfected in rapture that lifts him from earth, where, fallen extinct at his feet, lie the forms of Time and of Death.

The explanation of this incoherence of thought is to be found in the purpose of Mr. Watts's symbolic art. Contradictions that would imperil the value of any system of thought fall into place in an attempt to image the speculations, beliefs, and aspirations of the time.

Whitman stands as the brawny champion of the attitude in art. "Do I contradict myself?" he asks defiantly. "Very well, then, I contradict myself! I am large — I contain multitudes." Mr. Watts is no American with a great stock-taking on hand of all his country produces and boasts. His multitudes are represented by no democratic cosmology of energies, but by images of the powers under whose imminent supremacy the pulse of the machine beats hazardously. But just as the contradictions and inadmissible elements of Whitman's art are the inevitable result of his conception of the function of a poet in

the democratic scheme, so the philanthropic theory of Mr. Watts is responsible for inconsistencies of thought and for transgressions of the limits that his high artistic sense would otherwise have imposed on his creation. The population of the States decides the substance of Whitman's poems. His programme is to state magnanimously the elements and interests of that huge and unwelded society. He contradicts himself. "Very well, then," that proves the consistency of his aim. It is his aim that he writes to fulfil. The processional order of his verse, the tramp and swing of its right array, are disorganised and impeded. The bystanders and the rabble at the heels of the mental procession break into the ranks. Again, "Very well," so far as his moral purpose is concerned. The poet goes to the wall. The enumerator has his place, and continues the record with gusto. Whitman's catalogues represent the effect of a moral theory on the artistic sense exercised on a scale within the unabashed judgment of people. His material is palpable; his method flagrant. Where his material is refractory and his method defiant of art, no care for his dignity orders his footing. Whitman hob-nobs with that which a

lesser man, less inspired by the supreme necessity of his vocation, might have treated with prophetical and awe-inspiring vagueness.

So he stands, the extreme and shocking example of an incongruous union of ideas. The incongruity is not generally detected because it strains the order and discourse of his art, but because the unfit elements in his art affront the taste of society, or are not lifted out of the range of the ridiculous and the prosaic. The sense of the ridiculous and the unfit is aroused against a poet's scheme that accepts America "*en masse*," and in detail that includes the "boss" and the notorious hatter. Subject is arraigned. But the cause of such artistic blunders lies deeper; inherent in the proposition on which this unwieldy practice is based, of which it is the logical development. That proposition is honoured as the highest and only sufficient motive in art by most serious people. Yet its complete authority can only be maintained at the expense of qualities not less necessary to artistic perfection than the qualities of reticence and proportion that deserted the singer of Democracy in his stubborn service to her every condition.

It is the honourable weakness of Mr. Watts, no less than of Whitman, to conceive that the

moral influence of art is co-extensive with its didactic intention; that formal beauty may, and indeed must, be disregarded if the moral purpose conflict with the artistic purpose. Whitman rebutted concern for his consistency. He would have equally disregarded an appeal to his æsthetic sense to omit, or sublimate, detail. Mr. Watts is greatly hospitable to the opinions that sway earnest life, and if their purport is reconcilable within a wide observation of thought, he is indifferent to their agreement in particulars. Of the place of beauty in his ideal he writes: "My intention has not been so much to paint pictures that will charm the eye as to suggest great thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity." That principle, as one discerns, is the unifying principle of Mr. Watts's art. In accordance with that idea he ranks as most valuable the pictures whose subjects are most impressive of the moral attitude and possibilities of life. The pictures he has given to the nation are almost entirely selected on this estimate of their value. Painted ideas such as "The Dweller in the Innermost," or "The Messenger," have their place assured by the importance of conscience in the conduct of life, and by the

great need that comes on all who know the passion of life to feel that death conducts from the meagre limit and decline of old age into conditions that fulfil relinquished purposes. The Watts Gift in the Tate Gallery is to the mass of his subject pictures what the collection in the National Portrait Gallery is to his portraiture—the expression of those elements in his art that are inspired by his ideal of public service.

The collection is not a complete representation of Mr. Watts's scheme of thought; but it is the consummation of the ideal that he strenuously labours to fulfil as the highest end of art. These pictures are his message to modern life; his chief contribution to the cause of humanity. He has striven to persuade the national artists that they are the moralists of the State, that their function is to make art "speak, as great poetry itself, with the solemn and majestic ring in which the Hebrew prophets spoke to the Jews of old, demanding noble aspirations, condemning in the most trenchant manner prevalent vices, and warning in deep tones against lapses from morals and duties." This gift of pictures to a public gallery is his incentive to the spirit of artists to do more "in this way . . . than has yet been done." To the

general public it stands for an apologue of the forces of life. Representing his public message, these pictures are all "symbolical and for all time," though their immediate application to the need of the generation determines, in many cases, their subject. For instance, "Jonah," "Mammon," and "For he had Great Possessions," are "especially addressed to modern philosophy," and plainly each is a closely considered image of prevalent evil, aimed directly at nineteenth-century practice. But in the execution of his scheme the painter has been careful to introduce no symbol that would cease to have significance so long as evil love of wealth prevails, demanding victims, bringing destruction to great cities, and tragic desertion of ideals to those who are "sad at that saying."

The representation, so far as the imagination of the artist conceives its form, "of what actually exists really and unchangeably" is the basis of all symbolic art. It excludes emblems that have a traditional meaning, unless the tradition be living as an impulse in the heart of life. According to the depth and intensity of his penetration is the conception of the artist of what does "actually . . . really and unchangeably" exist, and what is finite and temporal. But

the "fathomless and boundless deep" that opens to the vision of a mystic like Blake is outside the bounds of imagination for a didactic symbolist. He must take all time to be co-extensive with the mind of man. He must assign the limit of ideas where they cease to be effective on conduct. So the symbolism of Mr. Watts, determined by universal needs, while it includes no particular that would become historical and cease to apply to the instant problem of life, yet takes the mould of a condition of things that the visionary symbolist negatives and dismisses as transitory accidents. Really, it seems a fair statement that the position of this art is midway between that of Whitman and of Blake, midway between the singer and stocktaker of the humanity of "These States," and the mystic writer of *America; a Prophecy.*

CHAPTER X

THE PICTURES OF IDEAS

Forty years of work—"Chaos," the introductory chapter—The succeeding chapters—The "Eve" trilogy—The "Cain" pictures—The upper light—The urgent moralist—"Mammon"—"For he had Great Possessions"—"Jonah"—"The Minotaur"—"Greed and Labour"—"The Shuddering Angel"—The ascension of life—The ascension of spirit—Love on the summit—The pictures of consolation—The philosophy of the certain end—"Death Once Dead"—"Love Triumphant"—"Love and Life"—Ideas in colour—"Love and Death"—"Charity"—"Faith"—"Hope"—"The Idle Child of Fancy."

THE pictures that represent Mr. Watts's gift of ideas to the nation are the work of a long period of his life, dating from 1864, when "The Dray Horses" was painted in the garden of Little Holland House, almost to the present time, when "The Court of Death," begun long ago, was considered sufficiently expressive of the thought the artist designed to embody to take its place in the national gift.[1]

[1] It is, in many cases, impossible to assign a date to these paintings, as Mr. Watts's habit of keeping a picture by him for years—adding, modifying, as mature

That is a period of nearly forty years, though there is only the one early example.[1] And that

consideration suggests—often separates the conception and practical realisation of the idea from its completion by long spaces of time. The date of exhibition—when there is such a date—is therefore no certain indication of the date of the work. Moreover, duplicates and variants of the same picture exist in the case of some of the most important pictures, as "Love and Life," of which Mr. Watts presented one version to the United States in 1894, while, as everyone knows, another hangs in the Tate Gallery; "Love and Death"; "Time, Death and Judgment," which exists, apparently, in triplicate in St. Paul's Cathedral, in the Tate, and in the National Art Gallery of Canada; "Fata Morgana," possessed by the Leicester Corporation, and—with an undraped figure of Fortune—by Mr. George McCulloch; "Orpheus and Eurydice," a draped and undraped example, and others. So that to know, say, that "Love and Life" was exhibited in 1885 is not to know that it was painted at that time, nor that the exhibition picture and the picture before which one stands are the same. The exact date, however, is not needed to distinguish early from late work, nor, in treating of the purpose of Mr. Watts's painting, is chronology of first importance. A list of the Tate Gallery pictures, dated where possible, is given at the end of the book.

[1] Two earlier works, "Life's Illusions" and an illustration of the eighth story of Boccaccio, have, since this book was in type, been added to the collection. The subject of the second is the apparition to a feasting company of the naked women pursued by hounds and horseman.

is related to the sequence of later paintings only by the fact that an existent condition of life is the theme. The work next in date of execution is the bronze "Clytie," of which the marble version, unfinished, was exhibited in the Royal Academy of 1868, the year of Mr. Watts's election to full membership, the honour of associateship having been conferred on him in 1867. This earliest and unsurpassed example of Mr. Watts's art as a sculptor is, however, better treated in connection with his sculptures than in this place.

Considered as representing the scheme of Mr. Watts's art as he has applied it to the furtherance of humanity, one finds the beginning in the picture "Chaos." Though not finished till recently, it belongs, together with the "Eve" trilogy, in conception to that long-ago time when he projected the "Cosmos" design as the chief work of early life. His great intention, as Mrs. Barrington gives it, was, as has been quoted, "to describe the story of mankind as it comes to us through biblical, mythical, poetical, and verifiable history, viewing it from the standpoint of the present time." The design of his art, as we possess it, keeps that foundation and develops along the lines of thought indicated, though

the artist sees in his actual achievement no more than "fragments" that "remain to show the direction of his scheme."

"Chaos," Mr. Watts writes, is "intended to be the introductory chapter of a general history of mankind, the emergence from convulsion to evolution in material and social conditions, to be typified by emblems of the great human families." In the catalogue to the New Gallery Collection the design of the picture is further explained: "The condition of the several periods are more or less distinctly described by the movement of the presiding genius of each; and the modifications may be traced from the earliest periods, on the left of the picture, to where the reposeful giants on the right are suggestive of a state of stability and order. From the centre of the picture, at first separately, denoting an interrupted record, the forms representing the cycles of time become linked in an unbroken chain, to indicate a perception of the permanent establishment of order."

I quote the authorised description because this picture is the "Argument" of Mr. Watts's cosmology, as the other canvases in the gallery give the design. Tracing the development of thought, the creation of the mother of men amid a rapture of created beings; the beginning

of conflict in the unity of life; and the first unshared, elemental anguish of discord between body and soul, sense and spirit—typified by the Birth, Temptation, and Remorse of Eve—follow the general statement of the "Argument." From this embodiment of the large discourse of Genesis, the idea of the conflict, the spectacle of the evolution of all forms of good and of evil, is continued in various images. The two "Cain" pictures by Mr. Watts, hanging in the Diploma Gallery at Burlington House, are sequent to the spiritual tragedy of the "Eve" series. The hidden face of the woman, the surrender of her life to thronging fear, is repeated with more terrible accent in the dark stricken figure of Cain, shuddering beneath the accusing clamour of spirits that cry the murder of Abel, stretched at his brother's feet. The second picture, given by Mr. Watts to the Royal Academy some ten years after the painting of the diploma work, shows the return of Cain to die on the altar of Abel's sacrifices. Through the altar smoke, hailed with exulting hands by the flame-coloured spirit of his contrition, breaks clear light, streaming on the huddled, tragic figure of the victim.

That breaking of light, the attendance of

some spirit of hope or consolation on tragic conditions of life, is the larger hope of Mr. Watts's philosophy. The light on the brow of anguished Love; flowers in the lap of Death; the haloed face that bends over the dying head of "The Happy Warrior"; a wing-feather at the feet of deserted Psyche; the new-born infant between the hands of "The Messenger"—these, and other symbols, represent the idea in innumerable canvases. But to bring consolation out of grief and terror and discouragement is only one function of the artist, as Mr. Watts conceives his duty. The "Temptation of Eve," though followed by the agony of her repentance, has desolating fatal issue in the unborn lives of her sons. The moralist, "warning in deep tones against lapses from morals and duties," uses the parable to urge his lesson.

"Jonah," "Mammon," "The Minotaur," and "For he had Great Possessions," bring the theme into the scale of modern life. The whisper of the serpent under the leaves must be translated into terms of the city, or the moralist, whose duty it is to condemn, pictorially, "in the most trenchant manner prevalent vices," will have shirked his conclusion.

"Mammon" is, of course, an image of the

gross love of wealth, degrading life, crushing its purity beneath the coarse weight of hand and foot. "For he had Great Possessions" is a more spiritual version of the same idea. The moment of choice, the moment when to a soul that has earnestly fulfilled the law comes the mandate to relinquish all the fortunate and dear possessions of life, and to follow a voice that has troubled contentment, is represented in the figure of the ruler who "went away grieved" at the saying of Christ. "Jonah" cries out against every evil dominion of wealth —intemperate living, gambling, all gross materialisation of pleasure and power. "Yet forty days, and Nineveh shall be overthrown." The Nineveh whose sculptured records—horse-racing, the cringing figures supplicating the throned lords of wealth, and the rout gathered round the wine-barrel—are behind the gaunt, frenzied prophet, is no "historical" city in the imagination of Mr. Watts. "The Minotaur" marks his sympathy with Mr. Stead's denunciation of "The Maiden Tribute of Modern Babylon." The man-beast of Greek legend, watching from his ramparts for the levy of Athenian maids, a small bird, wantonly snatched in its happy flight, crushed under his paw, is a symbol not difficult to understand in its

modern application. These, which represent the most earnest thought of Mr. Watts on the conditions of the modern polity, are supplemented by other pictures, such as "Greed and Labour" or "The Shuddering Angel"—the winged figure lamenting over the pile of bright plumage lying on the altar of cruel fashion—whose mission is to champion a cause or to denounce an evil. Through all changes of form, embodied in the dumb grief of Eve, in the outcry of Cain,—"My punishment is greater than I can bear,"—in the doom of Nineveh, in the destructive authority of lust, the intention is evident. To present evil as grievous and abhorrent is part of the scheme whose purpose is to teach the ascending way of life, to translate into forms vivid to the present time the vast idea of the transformation of chaos into the lovely order of the linked brotherhood of the ages and races, establishing the eternal and potent forces of creation on unassailable heights of existence.

From nebulous chaos the order of life, first in isolated forms and, later, in succession; from the conflict of humanity subject to sin and death the evolution of spiritual ideas, first for the individual, then for the race—that, I think, is the ascension of Mr. Watts's thought. As

Mr. Watts paints chaos as the circumstance of his first image of order, so, in the higher ranges of his idea, he paints the confusion and vagueness of troubled thought as the condition through which ideals ascend to potency.

So far one sees a design like that of Plato in *Phædrus;* a design of the thought that teaches that "beauty is the most lovely of all things . . . shedding desire and confidence through the universe wherever it enters; . . . but that there is another which is as much more beautiful than beauty as beauty is than chaos; namely, wisdom, which our wonderful organ of sight cannot reach unto, but which, could it be seen, would ravish us with its perfect reality." To realise that "other," more than beautiful beauty, the perception of the soul, is the aim of images of Hope, Love, Faith, Charity, and of Life, as it is a spiritual manifestation, and of Death, as the intellect in obedience to the soul projects the vision.

At the summit of this ascension of thought one finds, in Mr. Watts's cosmology, the figure of Love, if one may take "Love Triumphant" as the close of the various realisations that represent the Powers in relation to life and to each other. Death is conqueror over the love that is desire or passion. Death conquers all the

brave and lovely forms of life, leaves the body of ruler, warrior, student, poet, lover, as bare and blank and pitiful as though no splendour had been resident in the living man; Death receives the submission of king and of warrior as well as of the playing child, the cripple, the pale woman. These separate statements are the subject of "Love and Death," of "Sic Transit," of "The Court of Death." Variants of the same undeniable burden are realised in "The Messenger," and in "Death Crowning Innocence."

In all these pictures the idea is the same—to suggest consolation. This invincible Power has a compassionate light on his hidden face. He is tender to little children. He gives rest to those for whom age, or the weariness of power, or of maimed life, has made living rest impossible. All are consoling thoughts. Even in "Time, Death, and Judgment," where no motive of consolation is developed, striding Time carries the scythe, while Death gathers the flowers in her lap and bends compassionate eyes on them as she treads beside him.

Still, inevitably, if the grief and fear of the living at the imminence of death be the emotion that is to be spiritualised, the finality of death to the senses that have apprehended

the dear and familiar presence of the living creature is the fact that stands to summon philosophy to give it bearable terms. With whatever attribute of benignity or of tenderness the idea of death is invested, the intention is to engage the forlorn body and mind with the promptings of the soul, and to strengthen these promptings by suggestions that are the answer to the cry of forsaken life. All these images confess Death too mighty to be faced erectly when her purpose is fully upon her.

But beyond this range of feeling is the idea that death, if the perishable body be the limit of its power, will die with the dying of all men; that, by some talisman of the soul, humanity passes by generations out of the power of death, who, with no subject material left, ceases to have effect, ceases to be. Then the power that has prompted the soul to reject the finality of death is supreme; thought that has groped in faint light within the obscuring limit of the senses spreads wings exultant for flight in the radiance of revelation—that is the idea of "Love Triumphant." This recently finished picture, however, is, save for the larger proclamation of the painter's hope, not of importance in the scheme of his work.

An image of Love, less transcendent in the

conception of his power, holds, in the estimation of the painter, the most important place in his "message" to his generation.

"Love and Life" is, it is said, the picture Mr. Watts holds to be the most expressive of his thought; the simplicity not less than the tenderness of the idea representing the terms on which he desires to work. In the beauty of certain passages of colour—as, for instance, that lovely drift of golden hair across the jewel-blue of the mists, or, more exquisite still, the soft plumage-colours, grey-white and red, that enclose the pale figure of Life—this is an unsurpassed achievement in his painting. As flesh painting, too, though the "Psyche" is perhaps more subtle, and the rosy flesh of one of the chubby creed-infants in "The Spirit of Christianity" is more joyful, as, in adherence to Titian's idea of golden flesh, is the radiant-headed nymph of "The Infancy of Jupiter," yet this shrinking "Life" has an ivory beauty of limb that places the painting high among the nudes of Mr. Watts's art. Love is tanned to the brown between leather and bronze that Mr. Watts uses to enforce the paleness of blonde flesh. The idea, too, is, of course, to enhance the parable of the fragility of Life, the stalwart virtue of Love.

These two strongly contrasted nudes are enclosed in the protective sweep of Love's wings, giving sculptural strength to the composition, forming, as I have said, a lovely colour-ground for the ivory of Life's body, the bright gold of her hair, and framing with fortunate tenderness the invulnerable limbs of her guide. The two wing-sheltered figures ascend a steep trap-rock path, whose sheer escarpment faces a misty void. Mists, filling the depth to either side of the copper-coloured rocks, range in brilliant grades of colour from an unfathomed green upwards, through mauve and blues, pale sapphire and turquoise, to mist-white of the upper sky. The drift of pure blue across the summit of the height fills a space between Love and Life; her bright hair lies on the pure strong colour in great beauty.

Mr. Watts's colour, as is constantly explained, is part of the symbolic scheme of his painting. The colour of his flesh-painting, for instance, is expressive of the emotion or character of the figure portrayed. For his women figures it ranges between the grey-green, that in the "Psyche" chills the purity of her body to something like a premonition of the corpse-clay, and the golden warmth

of "Bianca," or of the nymphs about the little earth-brown Jupiter, with a darker range that approaches the swart colour of his bronze males. "Psyche" has that morbid shadow over her flesh, not by any over-emphasis of the coolness and delicacy of these young limbs seen in the unwarmed light of dawn, but to express thought of the legend. The same idea, carried to a logical extreme, gives one the corrupt grey of the face of "The Dweller in the Innermost," or the smoke-black of the flesh of "The All-pervading," or the gross, folded flesh of "Mammon."

Fortunately, in "Love and Life"—unless in the flesh of "Love" considered as a nude, not as a mass in the composition—no sacrifice to beauty has been demanded by the didactic intention of the work. So that one may take the picture on its technical and æsthetic merits as a composition of two figures, woman and man, placed in surroundings of aerial colour, with gold-brown rock for their pathway, and find beauty and interest in it. Plainly though, if the colour and the combining of the two figures by the enclosure of the wings might have been designed by an artistic sense concerned solely with harmony and rhythm of composition, the attitude of the slight, weak-

footed woman must be accounted for on other grounds than those of delight in the supple lines of a young figure stepping up a hillside. The idea of the picture must therefore be independently considered.

The "Love" personified is, as Mr. Watts explains, "altruism, tenderness," which "leads man to the highest life." The figure of Life is "an emblem of the fragile quality in humanity, at once its weakness and its strength." This quality is farther described as "sensibility." There is no more definite image of the meaning Mr. Watts assigns to the great terms of experience than in this picture. The highest love, the love that conducts to a clear height of being, is a benevolence that offers general protection and guidance to humanity. The answer of life to love is in difficult ascension, without rapture or desire, accomplished with feet that falter over the steep rocky way in involuntary submission to a divinity who foregoes his sublime winged ascent to conduct this frailty on a path intolerable to her sight. That is the idea of the picture. Considered generally, the form of Love fulfils the idea of divine protection and inspiration. But though the figure of Life creeps up to the next step of her progress, one fails to credit the movement of her

guide. As a momentary and hastily adopted position of halt, I can understand the placing of the farther leg. But I cannot see the next step accomplished from this position, and the imaginative appeal of the design is, I think, consequently weakened. Nobly conceived, in accordance with the central idea, is the sheltering sweep of Love's wing. The alteration of outline to include the whole contour of the bent back of Life is an example of imaginative and æsthetic gain resulting from Mr. Watts's fine habit of considering "finished" work as material for improvement.

The ascension of his thought concerning life closes with this picture, and here, as in the highest range of his thought of the hereafter, Love is the supreme figure.

If one is to accept the didactic effect of a picture as a standard of its value, "Love and Death" should rank beneath "Love and Life." To a greater extent, too, the design is subjected to dictates of expression that are regardless of beauty. The warm body of Love must be partially eclipsed in ominous shadow; the whole charm of Love with the bright wings and radiant bearing must be broken and marred in a strange agony; the roses must trail and wither to rubbish as the stony feet of

Death mount the steps—these are the symbols of Death's invasion.

There remains the idea of Death that shall be supreme and sufficient to assign these pitiful changes to a cause that captures thought, and holding it, arrays it with majesty. And tributary to this idea, the beauty that changes at his approach must make as much show of the loveliness that was its living joy as will make the situation poignant. This scheme of appearance supposes, of course, that the painter places himself scrupulously at the disposition of the moralist.

"Love and Death" is one of the best-known pictures of the century. The gesture of Death, her arm imminent over the strained form of Love, that heavy tread on the steps, lives in the memory of most people. That is already to say that, putting out his full strength where full strength must be concentrated, Mr. Watts has filled the circumstance of his picture with the presence of his Death. The gesture is simple and potent. Nothing of assertion weakens the idea of involuntary power that sees all bright beauty change and fall to dust; a power whose terrible feet fulfil with heaviness the steps of an apportioned journey, and this, the final act, with bent head and eyes drawn in

compassion to the imploring sentinel among the roses. The lines of the composition follow a fine arrangement. The withered rose-trail and the long rippling line from the ankle to the raised arm of Love, the grave lines of the drapery of Death falling behind her foot, are simply and grandly designed. The two figures are in passionate and strong combination. The flame and blue of Love's wings, the profusion of pink roses about his limbs, are beautiful, luxuriant passages in the austerity of the scheme. That, of course, is mainly determined by the great mass of stony drapery, shadowed with opaque grey on the farther side, and with a greenish-grey on the side turned towards Love. The steps, too, are of stone. A heavy brown shadow, in whose gloom green leaves and pink blossoms shrivel to a brown tangle, lies ahead of Death. The brow of Love, as I have said, is in clear light. The cold shadow of Death changes the flush of his body to a rough heavy colour, as of dank red clay, on the side nearest to his conqueror; the other keeps some warmth of life, and here the roses are fresh and Love's wings fiery red. One sees the idea implicit in all these particulars, and the idea is firmly impressed on the mind. Noticing exact terms of expression, it is difficult

to feel sure of the great anatomy of Death beneath the upper folds of her tunic, and the arm that makes the signal gesture is hardly realised. Nor can I hold Love with that roughly moulded body—if one considers the long line of the right side its lack of fluency is puzzling—is beautiful up to the measure of his ancient image, consecrated, surely, as his by the right of his divinity.

Love, one sees, takes a place in the scheme of thought on merits that are the result of age-long discipline inflicted since his privileged youth went mirthfully among gods and men. Not charity is altogether the image of his ennobled state, for "Love Triumphant" has more the attributes of exultant faith, justified and supreme, than of charity. Even in "Love and Life" the benevolence inspires as well as consoles, and so seems to have affinity with the idea of hope. It is, at all events, in the figure of divine Love that Mr. Watts embodies most fervently the idea of the Christian virtues, though of "Charity," as the mother of pity and of succour, he has painted a fine traditional version, representing a woman, quiet-eyed, and with the broad brow of a late Bellini madonna, encircling with possessive arms the children of a great humanity. But "Faith,"

as she ungirds her sword in heavy agitation, has no supremacy; and the chief of these images, the "Hope,"[1] echoes so faintly the ancient assertion of her power, is so evidently sick with the infection of the close thinking on the event that has bent her form from her old upward-pointing height, that she is not to be known but by careful inquest.

"Hope," Mr. Watts explains, "need not mean expectancy. It suggests here rather the music that can come from the remaining chord." The figure bent over on itself in that painful, weary curve is so far expressive of a spirit of ascension that she surmounts the world. So, however, does star-crowned Love in a picture once called, "Love Conquers the World," but now to mark the vanity of this secure and playful spirit, "The Idle Child of Fancy." This idle and delighted Love, marking with satisfied eyes the flight of an arrow, ardent, already, to discharge another drawn from the bright sheaf in his quiver, is, like disconsolate Hope, drawn up beyond the floating mists that veil the lower half of the world. But while the one sits in ease and surveys from this height the expanse of a subject dominion, the other has no security; no sight, except a difficult glimpse beneath the bandage; no occupation, but the reduced

[1] See p. 100.

thrumming of the one unsnapped string. The idea of this precarious starlight presence is, I suppose, designed to show the weariest and most forlorn of living hearts an image that shall interpret the motive of unanswered prayers as a form of hope. It is, one knows, essential to the spiritual ideal of Hope that she shall be slenderly nourished, that she shall be fettered, captive in deep cells from the light and freedom of the earth. But Mr. Watts liberates her, sets her above the world, and gives her lyre into her hands. Only the blue of her immemorial robe he changes to a faint uncertain tint, and bandages the eyes that in old thought were clear and ardent above the ugly misery of her condition. The lyre, too, is nearly soundless, with no melody, but only a faint monotonous murmur that must be heard with bent and anxious ear.

As I understand the symbol, Hope has attained the summit of earthly possession, but has gained the whole world at the loss, almost, of her soul. With the coming of despair, as she realises the emptiness of her gain, a new hope to consummate happiness, with no material joys in reach, touches her spirit. Bending her head that some little light shall reach her bandaged eyes, straining to hear in the vast silence the almost inaudible response of

the string to the patient touch of her hand, her inspired desolation is the prelude of the breaking of dawn on the night. There is light on the bowed figure that comes from no source within the picture. The star in the sky is presumably one of the morning stars whose song greets the creation of light—spiritual and actual. The picture, as everyone knows, is in a scheme of blue and phosphorescent green. The drapery of Hope is delicately folded over her limbs, and the slight thin folds are delicately painted. The flesh is stricken, to further the thought, with cold shadows, and this pale presence on the green globe is set against an immensity of night-blue, deep but not dark. This blue, impenetrable and deep round the light of the moon and stars, as one sees it from a lamp-lit room or in the warm light of street gas-lamps, is a frequent colour idea with Mr. Watts. Hope is completely within the envelope of the colour. "The All-pervading" broods with her charcoal-black wings over the green ball of the world in an atmosphere of a deepened night-blue, and black-winged Death, who crowns the little pale baby, has this depth about her. Behind "Death the Messenger," too, is the full turquoise blue of a brilliant idea of night, in strong contrast to the orange and reds of the foreground.

CHAPTER XI

THE MYTHIC PICTURES

Servants of former imagination—Terms of service—Range of Mr. Watts's classical pictures—Biblical pictures—Mediæval and Shakespearian themes—"Psyche"—"Ariadne"—"Orpheus and Eurydice"—"Diana and Endymion"—"The Wife of Pygmalion"—"The Wife of Plutus"—"The Three Goddesses"—The Cupid pictures—"The Infancy of Jupiter"—"The Remorse of Eve"—"The Meeting of Esau and Jacob"—"The Riders of the Apocalypse"—"Paolo and Francesca"—"Sir Galahad."

IN a sense, the pictures that represent visions of thought embodied in old tales of fate and fortune are apart from the pictures of abstract ideas considered in the last chapter. Ruskin's words on the function of painters of the "mythic" school—and in this connection he conceived of the art of Mr. Watts and of Burne-Jones—present the ideal of pictures such as the "Psyche" or "The Wife of Plutus," "Ariadne" or "Orpheus and Eurydice." "The aim of the mythic school,"

earth, or clasping in some happy field of spring her pale strange child? The difficulty is great. On the one hand are those who hold ideas of the great forces represented in the myth. On the other a mass of people for whom the significance of these figures and actions has lapsed, who consider inattentively an old legend of little concern to their thoughts, and must be moved by some unexplained passion in the picture to realise any deeper meaning in it than casual sight discovers.

Mr. Watts, announcing of his mythic pictures that "whatever type has been used—classical, mediæval, or other—the endeavour has been to impress distinctly the direction of modern thought," takes up the difficult task on full and noble terms. Some of his finest imaginative work is the result.

The range of his illustrative art is wide. In the realm of classical legend he has gathered abundantly. "Psyche," "Ariadne," "Clytie" (in sculpture), "The Wife of Pygmalion," "Daphne," "Thetis," stand among the women he has called up on canvas to face his century with the emotion of their destinies vivid in their aspect. "Orpheus and Eurydice," "Diana and Endymion" mark his thought of the passionate relation of feeling and experience.

THE THREE GODDESSES

"The Three Goddesses" are the eternal three whose shadows are as potent over the lives of men and the fate of cities now as was their living beauty in the day when Paris gave the apple into the hand of Venus and had his reward in fatal possession of Helen of Troy. "Beauty, Ambitious Power, and Wisdom" is Mr. Watts's sub-title to his linked group of the three, treading the clouds in the sight of a new generation of kings' sons, exiles to a shepherd's hut on the mountain side.

Of the subjects taken from the Bible, a few have been mentioned in the last chapter. To the Eve trilogy—only "Eve Tempted" is, in the strict sense, an illustration of the text—and the "Cain" pictures, one must add visions of the flood, grey and wide, with the dove solitary in the sky, and "The Building of the Ark"; the fine "Meeting of Esau and Jacob," and the impressive series of the "Riders of the Apocalypse." Representations of the figures of the parables such as "The Prodigal Son," "The Good Samaritan" (mentioned in an earlier chapter), as well as of "The Daughter of Herodias" and "Mary Magdalen," give idea of his thought in the spiritualised world of the New Testament. These pictures of images of former thought—the "Riders of

again and irrevocably. Finely imagined is the hand of the woman, marking, in its vague attainment of a clasp that should have brought her arms about the body of Orpheus, the near consummation, fallen to ruin, of passion that made the ways of Hades sweet with music, that gave her dead forgetful body the ascension of desire to follow the inspiration of that sound. The turn of all his strength to hold her; his face seeking hers that has fallen backwards, facing sightless and mute the long dark way just trodden in escape, are again conceived on a potent thought. But the rapid reverse, bringing the weight of his body on to the foot next Eurydice, has an effect more agile than monumentally impressive.[1]

One unconscious and the other stooping with all the genius of beauty and power to possess, so far as passion may, the void unresponsive body, is, with far different significance, the subject of "Diana and Endymion." The idea of the myth has been twice embodied by Mr. Watts, in a small upright painted in 1870 and in the oblong picture of 1873. The earlier version shows a pale vaporous Diana stealing past the trunks of the grove of trees that shelters

[1] Unfortunately the picture reproduced is the half-length version of the theme.

sion, standing ruefully in the dawn of a day wherein her unalterable loss is to be counted to her in pangs of weariness and fear, the soul of modern speculation takes the place of the Psyche whose young fine limbs awakened the destructive jealousy of the goddess of love; whose beauty won her Eros as bridegroom. The figure droops, meagre, listless, with no appeal nor any passion, even of sorrow, to raise her hands from their dumb fall by her sides. Her eyes are held by the two feathers on the ground in brooding helpless thought; her whole quick youth is concentrated on her sudden intolerable plight. The body is no more than a pale husk of stricken emotion. The "Psyche" of Mr. Watts's apprehension is a perfect symbol in the range of his art. Changed as the tenure of her youth is from the Greek ideal, this Psyche of an ancestry committed to self-analysis keeps in the contour of her body some tradition of the fair tranquil bodies of Periclean sculpture. The lines are so tender and still that describe the slender body from arm-pits to ankles; her flesh is purged of the flush and warmth of life, is become impassive as the sculptured bodies of the supreme gods.

Raise the head a little from that disconsolate droop. Bend the right arm up and, from the

Of the "Psyche" hanging in the Tate Gallery, but, owing to purchase by the Chantrey Bequest, not with the collection of Mr. Watts's work, I have already said something in connection with the painter's principle of using colour to emphasise the idea of the mood or emotion he paints. The explanation of Mr. Watts's intention in this picture, as Mrs. Watts has written it,[1] marks the degree to which the plastic idea, as Leighton, for instance, in his "Psyche," holds to it, is submitted to the expression of the symbolism of the old divine myth and its reinforcement on wakening souls of to-day. Mrs. Watts, after stating that Mr. Watts considers the "Psyche" "to be less a suggestion of modern ideas than an illustration of the old myth," continues: "At the same time, he wished not too obviously to suggest a thought toward the spirit of the times so unduly absorbed by the desire for the possession of material facts. The lamp serves as a symbol of the means to that end, lighted to define the undefinable, and only revealing nakedness of soul, and the frayed feathers torn from a departed possession, a lost innocence, and a lost joy."

Shadowed with that bleakness of apprehen-

[1] *Religion in Recent Art.* P. T. Forsyth.

sion, standing ruefully in the dawn of a day wherein her unalterable loss is to be counted to her in pangs of weariness and fear, the soul of modern speculation takes the place of the Psyche whose young fine limbs awakened the destructive jealousy of the goddess of love; whose beauty won her Eros as bridegroom. The figure droops, meagre, listless, with no appeal nor any passion, even of sorrow, to raise her hands from their dumb fall by her sides. Her eyes are held by the two feathers on the ground in brooding helpless thought; her whole quick youth is concentrated on her sudden intolerable plight. The body is no more than a pale husk of stricken emotion. The "Psyche" of Mr. Watts's apprehension is a perfect symbol in the range of his art. Changed as the tenure of her youth is from the Greek ideal, this Psyche of an ancestry committed to self-analysis keeps in the contour of her body some tradition of the fair tranquil bodies of Periclean sculpture. The lines are so tender and still that describe the slender body from arm-pits to ankles; her flesh is purged of the flush and warmth of life, is become impassive as the sculptured bodies of the supreme gods.

Raise the head a little from that disconsolate droop. Bend the right arm up and, from the

elbow, above the head. Detach the left from the side and bend that upwards. One has exactly the pose of Ingres's famous nude, "La Source." The descent of these two figures from the Greek is equally evident, the length of the descent different only by some twenty-five years. Moreover, Raphael was at one time intermediary between the painter of the "Psyche" and Pheidian sculpture, as, continuously, between the painter of "La Source" and his divination of Greek sway of line within the picture boundary. Thinking of "La Source," and still more, perhaps, of the finest nude drawings of Ingres, one obtains a standard of the Greek ideal as the nineteenth century contained it in a mind resolutely oblivious of affairs and perturbations. Ingres and Mr. Watts are alike penetrated with the beauty of the antique. But while Ingres remodels his forms in ever renewed insight into the principles that kept the art of Greece united in tireless refinement of an expressed ideal of form that is perfection to us, Mr. Watts, holding inquest on the myth, the emotional conception, that remains unfixed beneath the eternal outlines of Greek art, directs his imagination inwards, and builds, on a thought of spiritual experience, a body compelled to utterance of

an overmastering emotion. As the idea of Psyche is most central to the ascension of the spirit through deserted satisfactions and the pangs of a forfeited joy whose beauty will not suffer forgetfulness, so the picture of Pysche is the most perfect of the mythical pictures.

"Ariadne," her longing eyes cast seawards, her lips parted with the trouble of her breath—I mean the "Ariadne" undisturbed in her solitude by the touch of the attendant or the coming of the panthers of Bacchus—is another plastic expression of grief that has the inevitable accent of the Psyche. But the weariness and dejection of the Cretan princess, seated on her rock, recall in heaviness the beautiful curved body of Tintoretto's "Ariadne" in the Ducal Palace, and only in the smouldering sorrow of the face and in the heavy fall of the hands does the pity of the painter work free of the determining idea of his tradition.

His pity works immediately on the interlaced bodies of "Orpheus and Eurydice." It quickens to the idea of the lyre dropped from the hands of Orpheus as his arms go round the falling body of "half-regained Eurydice," won to the confines of windy darkness, and there, on a glance to assure him that his all-powerful lyre could bring lost joy back to his life, lost

the sleeping Endymion. The larger and better-known picture brings the full crescent-curve of the goddess, folded in mist-blue draperies, over the body of the shepherd. His head and shoulders are raised, and his knees drawn up to the level of his shoulder, giving his body a curve fulfilling an oval—nearly a round—of which the upper curve is the line of Diana's veil sweeping in a crescent fold from her head to her feet. As a composition of two figures it is one of the most formal of Mr. Watts's pictures. This, doubtless, because of the expressive need to compose the lines of Diana's body within an arc. Such a contour, placed horizontally on the canvas, demands a linear response that shall balance its calm importance. The significance of the subject, however, prevents a responsive emotion on the part of Endymion from serving the necessity of the design. The form that Mr. Watts's æsthetic and explanatory conception has found for the myth is a triumphant achievement. Drama is in the ardent curve of the goddess, stooping till her mouth is over the unconscious mouth of the sleeper, contrasted with the involuntary, sleep-drowned limbs of Endymion. And this drama is designed in lines that lose nothing of their monumental simplicity and

mutual support by the passion and contrast of existence that they describe. The weight of the air-borne figure of Diana is the only disturbing suggestion. That, when one thinks of the lightness with which Mr. Watts can endow the spirits of the atmosphere—"Iris," for example, or those mazy golden cupids in "Trifles light as Air"—is, I suppose, to be referred to a desire to realise the change in her unassailable radiant beauty as desire to be away from her worshipped state with this strong-limbed son of earth invaded the cold clearness of Diana's divinity.

One sees in all these images the concern with change, as desire or loss effect change in the life invaded by them, that is the central idea of most of Mr. Watts's symbolical work. Psyche, and Ariadne, Daphne, Orpheus, Diana—these all have passed from the secure and supreme places of their condition as the beautiful children of kings and gods into a strange and lonely place where their beauty endures eclipse; where the level glance of eyes, quiet in command of life, fails in fear of the confronting powers, or changes to wild searching of bare horizons, or of unlighted faces deserted by the spirit. "The Wife of Pygmalion," carved in perfect and insentient beauty, then,

THE WIFE OF PYGMALION

thought of amusing himself in shimmering waters as his business—that is Cupid as he figures in this conceit, and, in a moment of half-afraid play, in "Afloat." "Cupid Asleep" is equally devised in play, but the heavy flushed limbs mar the gaiety of the rose-filled setting. Not only in these fancies, but in one or two more importantly composed pictures, Mr. Watts lets himself be beguiled into lyrical thought of the vanished world of Greece. "The Infancy of Jupiter" has as its centre a more dignified thought of the earth-joy that prances on little quick-trotting hoofs into the "Bacchus and Ariadne" of Titian. This brown, earth-and-sun-moulded god, surrounded by nymphs in a tree-shaded valley, is of the deep heart of nature; less wanton than the small jocund creature of Titian, and of an origin that provides attendant nymphs and power to his infancy. But his kinship with the other wild-born nursling of the plentiful earth is evident, and the nymphs that surround the sturdy child, bending golden heads to please him, are of Titian's race of radiant Venetians. The wreath of heads, golden and brown, the graceful inclination of the lines of these fair bodies to the centre of their play, are in lovely relation. The cluster of infants below the

knees of "The Spirit of Christianity" is another example of Mr. Watts's beautiful sense for comprising figures within a circular form. But the bodies of the nymphs are much more beautiful than—with one exception—are the nestling creed-infants, and the setting of these playfellows, resting in the sunshine, is in accord with the happy beauty of the moment painted.

The embodied imagination of Greece, then, is to Mr. Watts centred in conflict, and gaiety is resident only where thought is not active. Where thought reviews the conditions of man's life stand, from the earliest times, images created to point the hope of a desire that discredits the promptings of the body to be at home and happy in the world. It is this unsatisfied thought, finding through the imagination forms that give change—else intolerable—a passionate and dignified significance, portending the ascension of the soul to new possibilities, to which Mr. Watts penetrates alike in Greek myth, in the biblical narratives, and in the poetry and legend of later times. Change wears this high face to those who suffer nobly, in passion that would make of hope to be at peace without this rending experience no image so august as is the

image of feeling whose tragedy endows the soul with these attributes. That clay should hold so mighty a passion transfigures life in the light of immensity. That a goddess, whose body is white light, radiated from the clear spirit of her life, should, in desire for mortal love, take a beautiful form of earth and shine through that perishable form: that Orpheus should drop the lyre potent to make harmony of all creation, in sudden overwhelming discovery that life had a range of pain and ardour not compassed by his art—these are images not less inspiring than the star-crowning of Ariadne, or the birth of immortal Joy to Psyche after her heavy pain.

One would expect that in the sterner narratives of the Old Testament Mr. Watts would find material even more fit for his purpose than in Greek mythology. I think, however, it must be generally conceded that the high and appealing invention of the "Psyche" is unequalled in any single figure among those that bear the names and ideas of the Bible characters. The "Remorse of Eve" is, indeed, an expressive plastic conception of a pain that has the heaviness of all the world in its new and terrible pang. Few works of Mr. Watts, again, are more expressive of monu-

in one joy of thought, are not to be matched for poignancy. This is the memory of a woman whose heart holds no life but memory, who endures for ever the violence and weariness of winds that bear her tragic body as part of their burden of grief, while for ever in her heart the one day lives itself out in awful meaning, the book they read, the meeting of their eyes, the kiss—these things remembered in Hell. And if the woman's story smites the sense, the outcry of the man, wordless in agony that has the agony of Francesca's words as only part of its pain, is yet more terrible.

It is, perhaps, because Ary Scheffer had printed the gesture of Paolo, wailing his intolerable grief as he covers dead eyes with his shrouded arm, on the idea of nearly two generations, that Mr. Watts elected to paint a mute Paolo, and to realise his tragic lovers, not in the moment of their apparition to Dante and Virgil, but endlessly drifting in a solitude of endless memory and unaccomplished desire. His imagination sets their doom in their faces, in the frail extinct face of Francesca, her hollow eyes yearning to the dead eyes above, her lips parted as the last longing breath parted them, and his as if seeking hers but eternally prevented. "La bocca mi bacio tutto tremante"

eternity in the stupendous words of the Apocalypse, it is in imaging a vision not less awfully significant to the time and the writer that he reaches his height in picturing the thought of the Middle Ages. "Paolo and Francesca" is to his other conceptions of the legends and high thought of mediæval Europe what the "Psyche" is to the mythical pictures, and "The Rider on the White Horse" to the biblical conceptions. To the "Paolo and Francesca," expressive of the passion of the age turned in a fatal moment to doom that seized the very pulses of the poet till he swooned, one may add the "Sir Galahad," as a vision of ideals of life that stand round the legend of the Holy Grail as in a radiance of light, breaking the darkness of the confused and heady tumult of the times.

"Nessun maggior dolore che ricordarsi del tempo felice nella miseria"—since Dante wrote the words, echoing the spirit-voice of Francesca, heard terribly in grievous sweetness through the din and restless force of the black winds of Hell, the image of those dead, undying lovers, blown with restless violence across sight and hearing, has held the pity of men's imaginations. Francesca's words, the words of a simple tale, recalling the intimate sense of the happy earth and of two sitting quietly

in one joy of thought, are not to be matched for poignancy. This is the memory of a woman whose heart holds no life but memory, who endures for ever the violence and weariness of winds that bear her tragic body as part of their burden of grief, while for ever in her heart the one day lives itself out in awful meaning, the book they read, the meeting of their eyes, the kiss—these things remembered in Hell. And if the woman's story smites the sense, the outcry of the man, wordless in agony that has the agony of Francesca's words as only part of its pain, is yet more terrible.

It is, perhaps, because Ary Scheffer had printed the gesture of Paolo, wailing his intolerable grief as he covers dead eyes with his shrouded arm, on the idea of nearly two generations, that Mr. Watts elected to paint a mute Paolo, and to realise his tragic lovers, not in the moment of their apparition to Dante and Virgil, but endlessly drifting in a solitude of endless memory and unaccomplished desire. His imagination sets their doom in their faces, in the frail extinct face of Francesca, her hollow eyes yearning to the dead eyes above, her lips parted as the last longing breath parted them, and his as if seeking hers but eternally prevented. "La bocca mi bacio tutto tremante"

—that is the moment that this dead pair recall in their pitiful aspect. In the hands, too, the dead hands stiffened in an uncompleted clasp, imagination strikes pity. The two figures are enveloped in the shroud that covers all the resting dead, its long folds strangely blown by the winds that hold these unresting, rigid limbs.

It is said that "Paolo and Francesca" and "Orpheus and Eurydice" are—or, at least, were some while ago—the only imaginative works that Mr. Watts regarded as "finished."

The "Sir Galahad," like "Aspirations" and "The Happy Warrior," touches the mysticism of the Middle Ages, projecting an inward passion or sentiment in forms that are consecrated by their service of an ideal. "Sir Galahad," the maiden knight of the old puissant fantastic cycle of deeds and visions, and of the great company whose glory and high fortune have held the generations, is a strain of poetic thought rather than a character. Everyone knows Rossetti's drawing in the Illustrated Tennyson of 1857, with its mystic beauty of altar-lights aflame in the deep woods, of ministrants, who serve with censer and bell, and of the knight whose pure presence these celebrations attend. Mr. Watts, painting Sir

Galahad in 1862, brings him to no secret shrine, and though a light that is not from the full white moon shines brilliantly on his armour and touches his forehead as he stands with folded hands beside his white horse, contemplative of his vision, the idea of a stainless chivalry is simply apprehended.

CHAPTER XII

PICTURES OF CONTEMPORARY LIFE AND LANDSCAPES

"The Irish Famine"—"The Sempstress"—"Found Drowned"—"The Rain it Raineth every Day"—"Under a Dry Arch"—"The Dray Horses"—Pictures of travel—"The Island of Cos"—"The Lawn at Little Holland House"—Imaginary landscape—"A Sea Ghost"—"Neptune's Horses"—"After the Deluge"—Coleridge and the dim moon—"Naples, the Bay and Mount Vesuvius"—"All the Air a Solemn Stillness holds"—"The Dove that returned in the Evening."

MR. WATTS is little known as a painter of contemporary life, except, of course, in his portraits. The best-known example in this kind is "The Dray Horses,"[1] in the Tate Gallery, and at Little Holland House are to be seen examples of painting with a purpose on suggestions of misery existent in our country—as "The Irish Famine," or "The Sempstress," or "Found Drowned." One may add to these "The Rain it Raineth every Day," an example

[1] Also known as "The Midday Rest" and "In the Suburbs."

—almost singular, I think—of painting from contemporary life with no purpose but to paint.

The number of works is small, and except "The Dray Horses," the pictures are interesting chiefly as marking a phase of development that attempted the squalid as material for didactic art. "The Irish Famine," a gaunt group of husband, wife, and child, belongs to 1850. How far Mr. Watts's moral purpose was, even then, dominant over his technique may be seen by comparing this unfurnished canvas with the luxurious figures that stream upwards in the unmoral part of "Life's Illusions." "The Sempstress" is "The Song of the Shirt" put before the eyes in every pitiful detail of the worn, oppressed woman, hollow-cheeked and hopeless. "Found Drowned" is also in the vein of Hood's pathetic verse, and again the pathos is given elegiac rather than dramatic expression. "Under a Dry Arch" is the image of the bitter closure of the squalid tragedy of poor women. The painter says it "has no beauty, but it has a purpose. It, I hope, arouses pity for human refuse."

One turns from these painful pictures to "The Dray Horses," where the purpose is compatible with a decorative order and with a scheme of colour that has a fine solid value.

Painted in 1864, this picture has as cause the desire of Mr. Watts to preserve a record "of the order of things fast changing," and at the same time to celebrate "the sense of repose and latent power characteristic of the English race."

The subject is assertively unemotional. The solidity and massive strength of the great Flemish horses and of the easeful drayman are monumental of qualities magnificent to contemplate, whether in the spectacle of reality or, as in the picture, composed in a scheme of decoration. Most people know the colour effect of this large canvas; its solid richness contrasting somewhat markedly with more violent colourings, or with the blue pictures in the Watts Room. The deep-red brick of the wall, the grey-brown of the foliage, give a warm, strong background to the mighty horses, white and grey. The buff of the drayman's blouse is an effective foreground tone. His red cap, and the brilliant red and green of the cock, accent the positive tones in the composition. The pigeons, fluttering and pecking at the grain, scattered —one supposes—by the quiescent giant who watches them, bring to a point the large whiteness of the near horse. Details are care-

fully painted, without fineness—which neither the scale of the subject nor the very coarse canvas allows—but with definiteness. Sunshine is indicated, I think; but, as a matter of fact, neither atmosphere nor the open-air light has effect on these solid forms.

The difficulty of engineering the series of legs —eight equine, two human—planted like pillars across the picture, is partly overcome by the shadow that lies in a band along the ground, and partly by the accented colour-and-light incidents of the cock and pigeons. A fine uneventful curve encloses the neck and back of the white horse, and is continued in the drooping arm of the man. The two animals —with the head of the far horse as apex—are composed in a symmetry that is as apparently easy as it is decoratively satisfying. The drawing is admirable. Exhaustive studies, one is sure, preceded the painting of these splendid horses, and the knowledge attained is that which Mr. Watts has turned to large account in his equestrian statues and in the monumental horses of the "Riders of the Apocalypse." Finely balanced—one may note again the disposition of the legs, in groups of four, to either side of two, planted closely—and, in general composition, full of satisfaction, one

can hardly, I think, claim that the great can is stimulating. Perhaps latent strength rest is too heavy an idea. Or perhaps t sense that when the strength of these migh animals is put out there is a hopelessly prosa issue drugs ones interest.

The landscapes illustrate the geography o Mr. Watts's life as the portraits his society. A reminiscence of the expedition that went under Sir Charles (then Mr.) Newton to explore the site of Halicarnassus in 1857 is in "The Island of Cos," faint in a faint sea. "The Lawn at old Little Holland House" keeps the idea of the phase of his London life that has been spoken of in the chapter on portraiture. Journeys in Asia Minor, Egypt, and Greece, and, throughout his life, his intercourse with the cities of Italy and his vision of the mountains that put peace upon eyes which look over the eventful roofs and domes and towers of Italian cities to their rhythmic line, are represented in many pictures. His intimacy with the Isle of Wight, where he and Tennyson were neighbours, gives material for some dignified renderings of English scenery: these only a part of such renderings, of which many bear the names of the Surrey scenes about Mr. Watts's home near Guildford. Scot-

land, too, since student days, when a Scottish landscape appears as the background to a dramatic figure of "A Man Listening under the Wall of a Castle," painted in 1838, has given Mr. Watts opportunity for studies of lake-water and the solemn hills.

Besides these actual landscapes of sea and city, field and mountain, there are paintings that have as inspiration the seas on whose foam open no casements that are not magic, whose shores are a dim line traced on the unapparent. Such are "A Sea Ghost," or "Neptune's Horses," the old embodiment of the proud movement of the sea, and—in a sense—the ideas of the world sunk beneath the waters of the flood, as "The Dove that returned in the Evening" and "The Dove that returned not again," or the upgathering of the waters in mists before transcendent powers of heat in "After the Deluge." This cosmic vision of sky and earth, of darkness huddling before the dayspring, of the waters steaming up before the conflagration of the sun, is to the landscapes what "Chaos" is to pictures of the sentient creation—the argument of Mr. Watts's discourse. His intention is suggested in the words quoted in connection with this picture in the explanatory notes exhibited in

in the sunlight, built along the shores of the vivid sea, whose translucent blue and green—jewels, fluent in some lovely alchemy—fade out to the paler horizon past conical mountains, pale-purple in the noontide air. And over this beauty, over golden city where the spurs of the great pines grasp the earth, over the dreaming sea, is the "fixed vicissitude" of Vesuvius, a sluggish pall of smoke over the summit. Turner would have delighted in the sea-passages, but an imagination distinct from Turner's wrought the glowing solidity of the town. Shelley—escaping wholly, in a mood of the sun-warmed, wave-touched earth, from the "Dejection" of the Stanzas written near Naples—might have worded the idea of this clear and delightful noon, of the "stainless glory" of colour in earth and sky.

The full light of the "Naples" is not usual in Mr. Watts's landscapes, and in no other that I have seen is his idea of the earth so habitable. That he should have painted in this mood, when Vesuvius was an inevitable incident in the composition, is a little curious. Twilight, sunset, dawn, "the dim and the dark and the half-lights," red glow of sunset, warm gloom of summer dusks, and the grey mist that seals up the colours and shapes of

looking at objects of nature while I am thinking, as at yonder moon, dim-glimmering through the window-pane, I seem rather to be seeking, as it were asking, a symbolical language for something within me that already and for ever exists than observing anything new. Even when the latter is the case, yet still I have always an obscure feeling, as if that new phenomenon were the dim awaking of a forgotten or hidden truth of my inner nature."

Translated from regions of the glimpses of the moon into the circumstance of nature as it arrays itself to a mind immersed in thought of colour, and exercised on thoughts of form, that mood of Coleridge is really analogous to the mood of Mr. Watts's poetic landscapes.

In its union of the qualities that inform the range of Mr. Watts's landscape art, and for the resultant completeness and beauty, no example excels the "Naples, the Bay and Mount Vesuvius," begun in 1887 and finished in 1892, in the possession of the Rev. S. A. Thompson Yates. The structural sense that is the impressive quality of various mountain studies, such as "The Mountains of Mentone," is here splendidly employed on the beautiful city, roofs and plastered houses glowing golden

the world in a dream—these generally are over the earth when Mr. Watts finds the moment expressive of his sense of beauty. "All the Air a Solemn Stillness holds," with its commemoration of the moment that lies between sunset and dusk, warm from the one, grave from the other, is a characteristic translation of facts of English landscape—farm stacks, a dovecote with white doves in final hoverings about their resting-place—into a mood of personal significance. Not quite, however, into a mood that makes a spell with its beauty. The haystacks—angular and harshly yellow—are awkward in the broad warm atmosphere. The mailed figure, riding strangely into a corner of the scene, is even more awkward, forcing the poetic note, when its charm lay in suggestion.

"The Dove that returned in the Evening," painted in 1869—a year after the landscape named—may be taken as an expressive example of the grey mist imagination of the painter. Most people know this long strip of canvas, the level, waveless lines of the great rising flood, the vaporous air, void of all life around the slow quiet flight of the olive-bearing dove. Vastness and desolation, the ceasing of all that exuberant life beneath this secret

water, and the meagre hope of renewed creation borne over the drowned cities and bodies of the world in weary flight of small pale wings—a "quiet" subject unequalled in significance, one thinks.

CHAPTER XIII

SCULPTURE

Ideas of energy and repose—"Clytie"—"Lord Lothian"—"Bishop Lonsdale"—"Hugh Lupus"—"Physical Energy."

MR. WATTS'S impulse to the "mastery of the live stone," that generations of Florentines knew when they saw the faint Carrara range from their dim workshops or in the carven streets, has been his since boyhood. His first exhibited sculpture belongs to 1868, when "Clytie," of which a bronze cast is in the Tate, and another in Little Holland House studio, was shown at Burlington House. The two qualities he has aimed to monumentalise in sculpture—energy and repose—have a curious blending in this first and only mythical example. The image of energy of life, flung into one agonised gesture of shoulders and reverted head, and, below this woman's passion, the fair still petals of the flower, cool against the heaving life that changes to these petals through such

an agony, holds the contrast in supreme combination. That the whole body shall express the emotion whose expression in too much recent art is confined to face and hands, Mr. Watts, in painting, veils very frequently the eyes that are the accent of the face; robbing the face that attention shall realise the whole figure. The blank eyes of Greek sculpture are doubtless remembered in this device. Coming to sculptural creation of an inward passion Mr. Watts's imagination seems to own the Greeks as his masters in the high casting of the face, and Michelangelo in his conception of the rent body. The mould of this deep-breasted bust, the right shoulder heaved upwards, is strongly reminiscent of Michelangelo's Titanic "Dawn"—to give the undistinguished, convenient name. More of pain, pushing the shoulder up in a spasm of sensation, contracting the breast, relaxed in Michelangelo's recumbent figure, is in Mr. Watts's conception. Still, unmistakably, that huge memory lived on his eye as he wrought shoulders and breasts of his "Clytie." But the face of his sun-lover has not the pain of that face exposed in intolerable waking to the sight of all the observant world. Apollo Belvedere would see his likeness in the unchanged face of the

woman, as in her body, changed to a faithful image of the great sun.

Energy and repose—energy in such massive forms as the equestrian statue of "Hugh Lupus," the falconer, the first Gros-veneur, that stands in the grounds of Eaton Hall, or consummated in the "Physical Energy"; repose in the two recumbent effigies of Lord Lothian in Blickling Church, or of Bishop Lonsdale in Lichfield Cathedral—these divide the inspiration of Mr. Watts's sculpture. Of the memorial figures I know only the Bishop Lonsdale, of which the bronzed plaster cast is in Mr. Watts's public studio—a dignified presentment of the quiet consummation of death. The colossal equestrian statues are more ambitious works. In the "Hugh Lupus" the idea takes the form that is heightened to a more ideal and prouder conception in the work that has just been cast in bronze as a Rhodes memorial for South Africa; this at the expense of Lord Grey. Labour of twenty years, with the intention to present the work to the nation—these are the characteristic conditions through which this latest and, in a sense, greatest of Mr. Watts's achievements has come into being.[1]

[1] Mr. MacColl, in *The Saturday Review* of March 7th,

The national aspect of this labour is presented in the note at the foot of the page in

1903, writes of the "Physical Energy" in words which it is most forcible to quote: "The artist, it is said, intends to present his work, when fully completed, to the nation; but it will seem to many people that it would be an act, not so much of grace as of tardy justice, to a long, honourable, and generous career, for the nation to offer at least the bronze for setting it up in London. Mr. Watts, so meagrely employed on national work in his youth by the folly of the Houses of Parliament Commissioners, has in return made immense gifts to the nation in its various galleries; is it not fitting that for once the rule of honouring only the dead and encouraging the trivial should be suspended, and the last great project of the veteran crowned by his country? The proposal seems the more reasonable since, according to a letter from Mr. Watts, published in a South African paper, Lord Salisbury's government was willing to pay the cost of execution for Rhodesia. We have heard that the present Cabinet has more generous leanings towards art than its predecessor, and was prepared to expend £2,000 on another scheme; why should they not devote the money to setting up Mr. Watts's horse in Kingsway? . . . If the Government has shut up its purse again, why should not the Academy nerve itself for a first public act? If I remember right, Lord Leighton left a sum of money to that body for carrying out public monuments. To what better use could it be turned? Even if that should be insufficient, the Academy is a wealthy corporation, and might go so far as to consider the national interest when it is combined with the fame of one of its own members, and the most distinguished."

words that have more weight of fact and importance than I could assign. If either of the bodies to whom Mr. MacColl addresses himself takes action, and the "Physical Energy" finds a place among the open-air statues of London, there can be no doubt it will rank among these as the Stevens Wellington Memorial ranks among interior statues.

The "Hugh Lupus" is, as I have said, the design in the making. In this earlier group the horse paws the ground, his neck is arched over to the right balancing the turn of the rider to the left, and the rider draws back with one arm raised above his head, all as in the later statue. But the solidity of the Duke of Westminster's statue, the well-considered and expressive action of the falconer with his bird just cast off, are, in the "Physical Energy," raised to a higher point of expressiveness. The action becomes significant of no occupation, but of an ideal whose translation enlarges the boundaries and maintains the security of a nation. The balance of the composition is more highly adjusted than in the "Hugh Lupus." By throwing up the head of the horse almost to the level of the rider's head, the long line that defines the ridge of the arched neck, the back and hind-legs of the animal, is

bisected by a line that is its equal, running, in the contrary direction, down the rider's held-back body, with continuance down his legs and the front legs of the horse. In the "Hugh Lupus" this line of balance is much weaker.

The contrasting rhythm of the turn of the horse's head and the head of the rider are again more subtle and fine in "Physical Energy," though, possibly, the counter-swerve is not altogether impressive of strength. In detail one may think the rather harassed surface work hardly admirable for translation into bronze, where the long lights fall so tenderly and impressively on smooth, finely-turned contours.

CHAPTER XIV

ADDITIONAL

Mr. Watts's relations to former art—To Pre-Raphaelism—Later theories of art.

"*It is not the lover of pictures, but the devotee of his own spiritual emotions, who needs to be told that technique is art; that it is as inseparable from art as features from facial expression, as body from soul in a world where force and matter seemed inextricably entangled.*"

R. A. M. STEVENSON.

ATTEMPTING to group the large material of Mr. Watts's art as convenience in the probable use of this book suggests—that is, in order that brings into easy compass the works comprised in any chief collection, together with those that belong in kind to such public examples—it has been impossible to follow the technical development of his art with any coherence. This text is, I know, intended for a general public; therefore, for a public that is largely indifferent to technical information. A separate and brief chapter, inadequate as it

will certainly be, must hold the suggestion of a technical disquisition not in place.

Of the phases of Mr. Watts's plastic inspiration I have spoken incidentally throughout the text, and here I propose only to note in barest outline the influences that have affected Mr. Watts to technical experiments. The early portraits and small dramatic and pastoral pictures show ascension of his ideal from Lawrence to the British masters of the end of the eighteenth century—Reynolds, Gainsborough, Romney—and, in an excursion that follows naturally the ideas of such studentship, through a heroic phase under Fuseli or Flaxman. Besides using these models, young Watts, learning to paint, it must be remembered, with pictures as his masters, was certainly docile to the technical prompting of Dutch art in rendering of still life; and in the "Aurora" let his fancy go after the graceful, formal ideas of the successors of Watteau.

This, his first schooling, preparatory for hand and imagination, hardly served for the large ambition of the "Caractacus" cartoon, where he first reached out to the original masters: though plainly still through English intermediaries.

Italy, succeeding to this earnest studentship,

brought to a sensitive mind an overwhelming conception of dignified and heroic art, kept, fortunately, from the inflation fatal to the talent of Barry and Haydon, by constant practise of portraiture: unrelaxed experience of reality preserving the caution necessary to safe conduct of a crude mind through such apprenticeship. In a large study of half-draped girls[1] under trees recently[2] exhibited in the Loan Collection of Mr. Watts's works at Leighton House, there is evident far more of the mellow influence of a colourist such as Veronese than is perceptible in the paintings intended for mural decorations that are the chief works of the period immediately after the Italian years; though a timidity in modelling the golden flesh, and the inexpressive smallness of the faces, show ideas of beauty not yet emancipated from the tentative and sentimental. This is dated "about 1850," a date that surprises by being later than that of the accomplished painting in "Life's Illusions." The figures of the girls, intertwined in a graceful ascending group that reaches up arms to the trees above, will not bear comparison with the golden illusions that sweep upwards from the darkened earth with trailing draperies and flowers about their flight.

[1] See p. 30. [2] In March, 1903.

Portraits such as that of "Mrs. Nassau Senior," or the little, minutely painted likeness of "Mrs. Hughes"—both painted about 1857—mark a leaning, for private work, towards the clear, particularised, positive style of the pre-Raphaelites, while at the House of Lords and at Lincoln's Inn Mr. Watts was engaged in the large, undetailed formulation of public art. The connection, however, between the two styles is possibly closer than superficial regard suggests. If Raphael is master of form in the frescoes, while these portraits show the influence of the thinly spread, transparent flesh and detail painting adopted by the P.R.B., one has only to think of the purple of Mrs. Nassau Senior's dress, as Millais would have painted it in 1857, to realise how much fresco tints—with the grey stone in place of the white ground, pitching the luminosity—have modified this part, at least, of the painting. The P.R.B. came to their white ground from the vellum or paper of the illuminators; Mr. Watts from the stone of Italian frescoed walls.

Both shared in the disgust, natural to any sincere and impressed imaginative minds, of the formula prevalent in English art of the day. But beautiful and rare as is the effect of this jewel colouring set on the white ground

by the Millais of the "Ophelia," or the "Lorenzo and Isabella," or with fainter, less joyful, exquisiteness filling the little space of Rossetti's "Ecce Ancilla Domine," it is, for the use of oil colours, a sham system. Watts, who, unlike Rossetti, had a technical equipment in advance, so far, of the ideas he wished to express, was not, in the nature of things, likely to abandon the full resources of art in favour of tinting, however beautiful. The "Mrs. Hughes," with its mapped-out green landscape behind the bonneted figure, shows on examination how superficially, compared with faces such as the portrait-studied guests in "Lorenzo and Isabella," the theory of miniature-painting is practised. One has only to compare the flowers and glass vases in the "Mrs. Nassau Senior" with such details in any convinced pictures of the pre-Raphaelites to feel the dulness of hand not truly inspired by its practice. If more proof is needed, one has but to turn to the finely-modelled portraits of the sixties—the "Joachim," the "Russell Gurney"—to see how impossible it was that Mr. Watts's perceptions should express themselves in "primitive" painting. From the early portrait of Tennyson to work of the late seventies—twenty years—the ideal of such complete and

noble portraiture, dignified with the tradition of Titian or Tintoretto on terms of affinity not of imitation, is the leading sense in Mr. Watts's art. These portraits could have been painted by no other living artist, but the assertion of a personal view of technique, such as marks the later work, is in abeyance before the noble and intellectual report of his eyes, passing naturally into expression that has the sanction of masters. That the "Joachim" is cracking may, if signs of it were visible, have determined the change of technique that has culminated in the "dry" method of his later work. At all events, Mr. Watts passed from the fluent painting of such works as the "Bianca," or the portraits already mentioned, to a method that dismisses charm of surface from consideration, and replaces the warm tonality brought about by surface glazings by a method that is more like pastel than oil painting.[1]

[1] The principle of the facture which produced the heavily-forged, corrugated surfaces of the later symbolic pictures is explained, on the painter's authority, in the *Pall Mall Gazette* (Extra) No. 22. The preference for a stubborn, crumbling medium in place of the smooth consistency of ordinary oil-paint Mr. Watts adopts—I quote from the *Pall Mall* number—"from a two-fold motive. In the first place, it is because of his horror of 'smear.'

Arrived at this point, where the symbolic intention in Mr. Watts's art becomes supreme, it is only cautiously that one can assign æsthetic reasons for changes of colour and technique. One finds, for instance, the "Hope," which is

'Until after the time of Vandyke—though I might almost say of Rubens,' said Mr. Watts, 'you will never find the "smear"—the characteristic of so much of the French work. You will never see a trace of it in my pictures, or if you do, you may be sure that it is because my work has been rubbed out with the intention of re-painting.' In the second place, it is because the less oil or medium there is used in the mixing of colours, the less chance there is of those pictures changing in course of time, either from the action of air or light, or from chemical change in combination. It is important to note where a change has been noticed—in the course of years—the pictures have always become brighter and more luminous: the result of the artist always painting on a light ground, and of his rule never, when it can be avoided, to mix transparent colours with white, or to lay light colours over dark. Then, again, his habit is never to apply one colour over another, if possible, but side by side, the effect being the same at a little distance, and the result, as regards lasting powers, extremely advantageous. . . . He is very particular about the colours he uses; he has them ground at home and kept dry in jars ready for use when wanted, when they are mixed for him with the appointed quantity of linseed oil, diluted, as required, with essential oil. In painting his pictures he does not draw an outline to paint up to; the paint he applies makes its own outline, clear and defined, however delicate it may be. . . ."

an arrangement of blues, and tints allied to blue; "Love and Life," with its Turnerian background, its emphasised blonde and tan of flesh used by Titian in nearer adjustment; and "Love and Death," where a sculpturesque, stony conception prevails in the chief figure, and—in the roses and dove—Burne-Jones is suggested. These variations in important works belonging to about the same period show the futility of attempting to reconcile Mr. Watts's later art within any traditional scheme of colour. One should, however, note that the sculpturesque ideal of form in such figures as "Love and Death," or "Time, Death, and Judgment," or "The Riders of the Apocalypse," is blurred in conceptions such as "She shall be called Woman"—to give an extreme instance—or "The Three Goddesses," by an interest in the atmospheric effects of modern landscape, an interest that culminates in the "Iris," the rainbow-figure dancing down the iridescent shaft of light, or the "Uldra," the Scandinavian nymph, "visible only through the rainbow of dewy mists and fountains," a figure faint as misted sunlight, with the pale rainbow-colours about her.

CHAPTER XV

FINAL

Honours refused and accepted—Philanthropic activity—His writings.

IN a summary of Mr. Watts's life much that is not in place in this study of his art would claim notice. As they are expressive of his character and opinions, such facts as that he has twice refused a baronetcy, first in 1885, when Millais received the honour, and again in 1894, when Burne-Jones accepted it, should be noted. Representative of the esteem in which he is held on the Continent were the invitation to send his portrait to the world-famous collection of self-painted portraits of artists in the Uffizi Galleries, and his decoration as Knight of the Legion of Honour, and Knight of the Order of San Luigi, Lucca. As everyone knows, Mr. Watts's was among the names in the first recipients of King Edward's Order of Merit.

These honours, declined and accepted, mark the public place and character of the painter from the public point of view. From a point of view rather nearer to the living man one may suggest some of the schemes to which

Mr. Watts has given time and money. With Mrs. Watts he has generously helped the organisation of the "Home Arts and Industries Association," accepting his latest commission that he might place a thousand guineas at the disposal of an association that labours to recreate the beauty of common life. Another scheme is that of the "Open-air book of worthies," inscriptions on a wall in some public garden — the Postman's Park, Aldersgate Street, has the original monument—to the uncelebrated heroes who give their lives to save life in circumstances that have no history.

Of another side of Mr. Watts's activity—his written expressions of his convictions concerning art and the conduct of the nation—the idea may best be obtained by reading not my words but his; in the 1853 edition of Tom Taylor's *Life of Haydon,* to which he contributed a critical estimate of Haydon's art, and some characteristic thoughts on the place of monumental painting in England; in "The Present Conditions of Art," published in *The Nineteenth Century,* February, 1880; in "What Should a Picture Say?" a popular explanation of the aims of art; and in "Our Race as Pioneers," contributed to *The Nineteenth Century,* May, 1901.

WORKS IN LONDON PUBLIC BUILDINGS

BURLINGTON HOUSE (DIPLOMA GALLERY)

	Painted.	First Exhibited.
The Death of Abel. (Diploma work)	1872	—
The Death of Cain . . .	1882	—

THE HALL AT LINCOLN'S INN

Justice: a Hemicycle of Law-givers. Fresco (40 ft. high by 45 ft. long). Finished in . .	1859	—

THE NATIONAL GALLERY

Rt. Hon. Russell Gurney, Q.C., Recorder of London . .	—	—

NATIONAL PORTRAIT GALLERY

George Douglas Campbell, Eighth Duke of Argyll . . .	1860	[1] R. A. 1860
Matthew Arnold . . .	—	R. A. 1879
Robert Browning . . .	1875	—
Thomas Carlyle . . .	1869	—
Sir Andrew Clark . . .	—	—
The Marquess of Dufferin and Ava	—	—
Sir John Peter Grant . .	—	—
Sir Charles Hallé . . .	—	—
John Laird Mair, Baron Lawrence	1862	—

[1] Royal Academy.

	Painted.	First Exhibited.
Sir Austen Henry Layard. (Chalk drawing)	—	—
Frederic, Baron Leighton, of Stretton	1881	—
John Singleton Copley, Baron Lyndhurst	1862	—
Edmund, First Baron Lyons	*c.* 1858	—
Edward Robert Bulwer-Lytton, First Earl of Lytton	1884	[1]G. G. 1884
Cardinal Henry Edward Manning	—	G. G. 1882
James Martineau	1874	—
Henry Hart Milman	1874	R. A. 1874
William Morris	—	G. G. 1880
Rt. Hon. Friedrich Max Müller	1894	—
Sir Anthony Panizzi	—	—
Dante Gabriel Rossetti	*c.* 1871	—
John, First Earl Russell	—	—
Rt. Hon. Anthony Ashley-Cooper, Seventh Earl of Shaftesbury	—	—
Robert Lowe, Viscount Sherbrooke	—	—
Stratford Canning, Viscount Stratford de Redcliffe	—	G. G. 1881
Sir Henry Taylor	—	—
Alfred, First Baron Tennyson	1865	—
Thomas Wright. (Tinted chalk drawing)	*c.* 1850	—

ST. PAUL'S CATHEDRAL

Time, Death, and Judgment	—	—

[1] Grosvenor Gallery.

THE TATE GALLERY

	Painted.	First Exhibited.
Chaos	—	—
Clytie. (Bronze bust)	—	R. A. 1868
The Court of Death	—	—
Death Crowning Innocence	—	—
The Dray Horses	1864	—
The Dweller in the Innermost	—	—
Eve Repentant	—	—
Eve Tempted	—	—
Faith	—	—
For he had Great Possessions	1894	—
Hope	1885	—
Jonah	1895	—
Life's Illusions	—	R. A. 1849
Love and Death	1887	—
Love and Life	—	—
Love Triumphant	1898	—
Mammon	1885	—
The Messenger	—	—
The Minotaur	1885	—
Portrait of the Artist. (Presented by Sir William Bowman)	1864	—
Psyche. (Purchased by the Chantrey Trustees, 1882)	1880	—
She shall be called Woman	1892	—
Sic Transit Gloria Mundi	1892	—
The Spirit of Christianity	1875	—
A Story from Boccaccio	*c.* 1849	—
Time, Death, and Judgment	—	—

VICTORIA AND ALBERT MUSEUM

Fresco.	Painted.	First Exhibited.
Man's head in three-quarter view	1845	—
Woman's head in profile . .	1845	—
Group of three figures . .	1845	—
Woman's head and bust in profile	1845	—
Two women's heads . . .	1845	—
Seated figures of man and woman	1845	—

(These were executed in practice for the fresco in Villa Careggi.)

Forster Bequest.

Thomas Carlyle . . .	—	—

Ionides Bequest (1).

Daphne's Bath (study for picture)	—	—
The Window Seat (study for picture)	1861	—

Titian. *Mosaic Panel in Central Court.*

(1) The following portraits are bequeathed to the Nation after the death of Mrs. Ionides :—

Mary, wife of Constantine Ionides	1840	—
Constantine Ionides . . .	—	—
Constantine Alexander Ionides .	1880	—
Agatho, wife of Constantine A. Ionides	1880	—
Euterpe Craies . . .	1881	—
Lallie Ionides . . .	1881	—
Zoe Ionides . . .	1881	—

Group of family of Alexander A. Ionides

Mary Ionides. Engraving after portrait by G. F. Watts

BIBLIOGRAPHY

Armstrong, Sir Walter. "George Frederick Watts." *L'Art*, 1882, p. 8. (Illust.)

Atkinson, J. Beavington. *English Painters of the Present Day.* 1871. (Illust.)

Barrington, Emilie Isabel. Catalogue of Paintings by George Frederick Watts on exhibition at the Metropolitan Museum of Art, New York.

Barrington, Emilie Isabel. "The Painted Poetry of Watts and Rossetti." In *The Nineteenth Century*, June, 1883.

Bateman, Charles T. *G. F. Watts, R.A.* Bell's Miniature Series of Painters. 1901. (Illust.)

Bayliss, Sir Wyke. *Five Great Painters of the Victorian Era.* 1902. (Illust.)

Britten, W. E. T. "The Work of George Frederick Watts, R.A., LL.D." In *The Architectural Review.*

Cartwright, Julia (Mrs. Ady). "G. F. Watts, Royal Academician. His Life and Work." Extra number of *The Art Journal.* 1896. (Illust.)

Chesterton, G. K. "The Literary Portraits of George Frederick Watts." In *The Bookman*, December, 1900. (Illust.)

Cook, Edward T. *A Popular Handbook to the Tate Gallery.* 1898.

Encyclopædia Britannica. Supplement to the Ninth Edition.

Forsyth, P. T. *Religion in Recent Art.*

MacColl, D. S. *Nineteenth Century Art.* 1902. (Illust.)

MacColl, D. S. "Mr. Watts's Pictures." In *The Saturday Review*, January 16th and 30th, 1897.

Meade, L. T. "The Painter of Eternal Truths." In *The Sunday Magazine*, January, February, 1894.

Meynell, Alice. "Mr. G. F. Watts at the New Gallery." In *The Academy*, January 2nd, 1897.

Millet, F. D. "The Art of Watts." In *The Century Magazine.* 1884.

Monkhouse, William Cosmo. *British Contemporary Artists.* 1899. (Illust.)

Muther, Richard. *Geschichte der Malerei im XIX. Jahrhundert.* (Translated. *The History of Modern Painting.*) (Illust.)

Protheroe, George. "Mr. Watts at the Grosvenor Gallery." In *The Century Magazine*, August, 1883.

Quilter, Harry. "The Art of Watts." In *The Contemporary Review*, February, 1882.

Quilter, Harry. *Preferences in Art, Life, and Literature.* 1892. (Illust.)

Review of Reviews. June, 1902. "Mr. G. F. Watts, R.A." Character Sketch.

Ruskin, John. *The Art and the Pleasures of England.*

Sizeranne, Robert de la. *La Peinture Anglaise Contemporaine.* (Translated by Miss H. M. Poynter. *English Contemporary Art.* 1898.) (Illust.)

Spielmann, M. H. "Mr. George Frederick Watts, R.A." In *The Magazine of Art*, February, 1897. (Illust.)

Spielmann, M. H. "The Works of Mr. G. F. Watts, R.A. With a complete Catalogue of his Pictures." *Pall Mall Gazette* "Extra." No. 22. 1886. (Illust.)

Spielmann, M. H. In *La Revue de l'Art Ancien et Moderne*, July, August, 1898.

Statham, H. Heathcote. "Leighton and Watts: Two Ideals in Art." In *The Fortnightly Review*, February, 1897.

Stephens, F. G. "George Frederick Watts, R.A., LL.D., Knight of the Legion of Honour, and Knight of the Order of San Luigi of Lucca." *The Portfolio.* 1887. (Illust.)

Swinburne, A. C. *Notes on the Royal Academy.* Part II. 1868.

Symons, Arthur. "The Art of Watts." In *The Nineteenth Century*, August, 1900.

Wedmore, Frederick. "The Grosvenor Gallery Exhibition of the Work of Mr. Watts." In *The Academy*, January, 14th, 1882.

Zimmern, Helen. In Hanfstängl's *Kunst Unserer Zeit.* 1892.

INDEX

Academy, Royal, Contributions to, 17
— Schools, studies there, 16
"Achilles, Briseis, and Thetis," 44
"Afloat," 148
"After the Deluge," 161
"Alfred inciting the Saxons to resist the landing of the Danes," 30
"All the Air a Solemn Stillness holds," 165
"All-pervading, The," 124, 132
"Arcadia," 138
"Argyll, The Eighth Duke of," 75
"Ariadne," 143
— alluded to, 133, 136
"Arnold, Matthew," 85
"Aspirations," 64, 139, 154
"Aurora," 18, 19
— alluded to, 174

"Bacchanal, A," 138
Barrington, Mrs. E. I., quoted, 42, 113
"Beaumont, Lady Margaret, and her Daughter," 92
"Bentinck, Mrs. Cavendish, and her Children," 55
"Bianca," 92
— alluded to, 124, 178
Blake, William, 100, 101
— alluded to, 110
Britten, W. E. F., 45
Brown, Ford Madox, 25, 26, 52, 53
— "The Body of Harold carried before William the Conqueror," 25
"Brunnhilde," 139
"Building of the Ark, The," 137
Burlington House, Pictures in Diploma Gallery, 115, 183
"Burne-Jones, Sir Edward," 84

"Cain," 115
— alluded to, 137
Cameron, Mrs., 64
"Campbell, Lord," 89
"Caractacus led Captive through the Streets of Rome," 24, 30
Careggi, Villa, Fresco at, 28
"Carlyle, Thomas," 81, 82
— alluded to, 12, 97
Cartoon Competition, 23
"Cavaliers," 18

"Chaos," 113, 114
— alluded to, 161
"Charity," 129
"Christ in Glory," 44
Church, Professor, 41
"Clytie," 167, 168
— alluded to, 113, 136
Coleridge, S. T., quoted, 162
"Cosmos, Progress of," 42
— alluded to, 11
"Court of Death, The," 47, 101, 111, 120
"Cupid Asleep," 148

Dalrymple, Mrs., 63
"Daphne," 136
"Daughter of Herodias, The," 137
"Death Crowning Innocence," 101, 132
"Death of Abel, The," 115
"Death of Lorenzo de Medici, The," 28
"Diana and Endymion," 144–6
— alluded to, 12, 136
"Dove that returned in the Evening, The," 165, 166
— alluded to, 161
"Dove that returned not again, The," 161
"Dray Horses, The," 157–60
— alluded to, 111, 156
"Dweller in the Innermost, The," 107, 124

"Echo," 30
Etty, William, 48
"Eve" Trilogy, 113, 115, 137
"Eve," Creation of," 180
— Remorse of," 150
— Temptation of," 116

"Faith," 129
— alluded to, 101
"Fata Morgana," 138
— alluded to, 112, 176
Ferroni, Casa, 28
"For he had Great Possessions," 117
— alluded to, 109, 116
"Found Drowned," 157
— alluded to, 156
"Fox, Miss Mary," 55

"Galahad, Sir," 154, 155
— alluded to, 64, 138, 152
"Ganymede," 138
"Garibaldi," 77, 78
"St. George overcoming the Dragon," 33
"Genius of Greek Poetry, The," 138
"Girls under Trees," 175
"Gladstone, W. E.," 80
— alluded to, 79, 82
"Godiva, Lady," 139
"Good Luck to your Fishing," 147
"Good Samaritan, The," 59
— alluded to, 47, 55, 137
"Greed and Labour," 118
"Gurney, Russell," 82, 83
— alluded to, 12, 72, 73, 97, 177

"Habit does not make the Monk, The," 147
"Happy Warrior, The," 116, 139, 154

Haydon, B. R., quoted, 23
"Holland, Lady," 91
"Holland, Lord," 26, 29
Holland House, Portraits at, 28
— — Old Little, 63
— — Guests at, 65
"Hope," 130–2
— alluded to, 99, 180
"Hopkins, Little Miss," 16
House of Life, 43
"How should I your true love know?" 17
"Hughes, Mrs.," 177
— alluded to, 176
Hunt, Holman, 51, 53
— "Rienzi taking an Oath to avenge the Murder of his Brother," 51

"Idle Child of Fancy, The," [130
— alluded to, 147
"Infancy of Jupiter, The," 148, 149
— alluded to, 12, 122, 124
Ingres, 142
— "La Source," 142
"Ionides, Mrs. Constantine," 91
"Iris," 180
— alluded to, 146
"Irish Famine, The," 157
— alluded to, 156
"Island of Cos, The," 160

Jackson, Mrs., 64
"Jarvis, Richard," 16
"Joachim," 83, 84
— alluded to, 12, 65, 82, 97, 177, 178
"Jonah," 117
— alluded to, 109, 116
"Justice; a Hemicycle of Lawgivers," 35–41
— alluded to, 31, 33, 34
— Portraits in, 38

"Lawrence, Lord," 75–8
"Life's Illusions," 56–9
— alluded to, 47, 55, 157, 175
Lincoln's Inn, Fresco at, 35–41
— alluded to, 31, 33, 34
"Lochart, Miss Marietta," 91
"Lonsdale, Bishop," 169
"Lothian, Lord," 169
"Love and Death," 126–9
— alluded to, 12, 47, 99, 103, 112, 116, 120, 151, 180
"Love and Life," 122–6
— alluded to, 101, 103, 112, 129, 180
"Love Triumphant," 121
— alluded to, 104, 119, 129
"Lupus, Hugh," 171
— alluded to, 169

MacColl, D. S., quoted, 170
"Mackenzie, Miss Lilian," 91
"Mammon," 117
— alluded to, 109, 117, 124
"Man Listening under a Castle Wall, A," 161
"Manning, Cardinal," 87, 88
— alluded to, 89

"Mary Magdalen," 137
"Meeting of Esau and Jacob, The," 151
— alluded to, 137
"Messenger, The," 107, 116, 120, 132
"Mill, John Stuart," 85
Millais, Sir John Everett, 51, 53
— "Christ in the House of His Parents," 54
— "Lorenzo and Isabella," 51, 54, 177
— "Ophelia," 54, 177
Millet, Jean François, 5, 7, 9
"Minotaur, The," 117
— alluded to, 116
"Mischief," 147
"Morris, William," 85
— alluded to, 89, 90
"Motley, James Lothrop," 55
"Mountains of Mentone, The," 163

"Naples, the Bay and Mount Vesuvius," 163, 164
National Portrait Gallery, Portraits in, 75
"Neptune's Horses," 161
Newton, Sir Charles, 160
"Nevill, Lady Dorothy," 91
New Gallery Catalogue quoted, 114
Nineteenth Century, The, articles in, quoted, 94, 162
"Northampton, The Marchioness of," 90

"Orpheus and Eurydice," 143, 144
— alluded to, 112, 133, 136, 150, 154

Pall Mall Gazette (Extra) quoted, 178 [152–4
"Paolo and Francesca,"
— alluded to, 138
Parliament, Houses of—
— Committee, for considering decoration of, 21
— Competitions for decorating, 4, 23–6, 29; prizes awarded in, 4, 24, 30
— Fresco in, 5, 33
— Royal Commission for considering decoration of, 22
"People that sat in Darkness, The," 59
— alluded to, 47, 55
Plato, *Phædrus*, quoted, 119
"Physical Energy," 171
— alluded to, 169
"Powerscourt, Lady," 91
"Prinsep, Miss Alice," 64
— Arthur, 64
— Henry Thoby, 63
— Mrs., 63
— Valentine, 91
"Mrs. Prinsep and Mrs. Dalrymple," 91
"Prodigal Son, The," 137
"Psyche," 140–3
— alluded to, 12, 116, 122, 123, 124, 133, 136, 152

"Rain it Raineth every Day, The," 156

Raphael, 39, 40
— his influence on Mr. Watts, 31–3
— "School of Athens, The," 32, 36, 37
— frescoes in the Stanza della Segnatura, 32, 36, 38, 39
Rembrandt, Portraits of himself, 66, 68
Reynolds, "Lord Heathfield," 76
"Riders of the Apocalypse, The," 137, 159, 180
"Rider on the White Horse, The," 151
— alluded to, 152
Rossetti, Dante Gabriel, 20, 26, 52, 53
— "Ecce Ancilla Domine," 54, 177
— Sir Galahad, 154
"Rossetti," 84
Ruskin, John, quoted, 54, 60
—"The Art and the Pleasures of England," quoted, 133

"Sea-ghost, A," 161
"Sempstress, The," 156, 157
"Senior, Mrs. Nassau," 177
— alluded to, 92, 176
"Seven Ages of Man, The," 44
Scheffer, Ary, "Paolo and Francesca," 153
"Shrewsbury, The Earl of," 90
"Shuddering Angel, The," 118
"Sic Transit," 120
Somers, The Countess, 63
"Somers, The Countess," 92
— alluded to, 90
"Spirit of Christianity, The," 101, 122
Stevens, Alfred, 25, 45
"Swinburne," 79, 80
Symons, Arthur, "The Art of Watts," quoted, 73, 74, 162

Tate Gallery, Pictures in, 108
"Taylor, Sir Henry," 89
Tenniel, Sir John, "St. Cecilia," 33
"Tennyson" (1859), 12, 35, 55, 65, 79
— (1865), 79, 80
— alluded to, 89
"Thetis," 136
"Three Goddesses, The," 137
— alluded to, 147, 180
"Time, Death, and Judgment," 12, 112, 116, 120, 151, 180
Titian, Portrait of a young man, 68
"Trifles light as Air," 18, 19
— alluded to, 146

"Uldra," 139
— alluded to, 180
"Una and the Red Cross Knight," 138
"Under a Dry Arch," 157

Velasquez, Portraits of Philip IV., 66, 68
"Vision of Britomart, The," 139

"Watts, George," 16
Watts, George Frederick, his birth and childhood, 14, 15
— his early drawings, 15
— his first oil painting, 15
— paints portrait of himself, 15
— studies in Royal Academy Schools, 16
— studies the Elgin Marbles, 16
— his first pictures, 16
— Behnes's studio, 17
— exhibits at the Royal Academy, 17
— early influences on his art, 18
— wins a first prize in Cartoon Competition, 4, 24
— in Italy, 27, 28
— wins a first prize in Oil-painting Competition, 4, 30
— paints fresco in House of Lords, 5, 33
— paints fresco at Lincoln's Inn, 35
— offers to decorate the Great Hall at Euston, 11, 42
— other decorations by, 44, 45
— asked to complete Alfred Stevens's decorations in St. Paul's, 45
— Little Holland House becomes his home, 63
— elected Associate and Member of the Royal Academy, 113
Watts declines baronetcy, 181
— foreign orders bestowed on, 181
— paints portrait for Uffizi Gallery, 181
— receives Order of Merit, 181
— his philanthropic interests, 182
— his writings, 182
— his English reputation, 1
— his moral aim, 1, 2, 7, 101–4, 108, 116, 136, 157
— his philosophy, 115, 116, 118–21, 125, 129, 130, 149
— quoted, 7, 56, 68, 94, 107, 108, 109, 114, 116, 136, 178, 179
— Mrs. G. F., quoted, 140
— "George Frederick (aged 17)," 15
— 72, 79
"Weale, James," 16
"Wife of Plutus, The," 133, 147
"Wife of Pygmalion, The," 136, 146
Whistler, J. M.—
— "Carlyle," 81
— portrait of his mother, 66, 96
Whitman, Walt, 104–6
— alluded to, 110
"Wounded Heron, The," 17, 18
"Wright, Thomas," 56
"Wyndham, The Hon. Mrs. Percy," 93–5
— alluded to, 90, 92

PLYMOUTH
WILLIAM BRENDON AND SON
PRINTERS